

THE ETUDE

Music Magazine

May 1934

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Allegro

Jos. Haydn

The heavens are telling the glory of God

The musical score consists of two staves, Treble and Bass clef, with a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The text 'The heavens are telling the glory of God' is written across the staves in a decorative, reddish-brown font.





THE ETUDE MUSIC MAGAZINE

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VOLUME XL, NO. 5 MAY 1934

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ARNOLD SCHONBERG was the guest conductor of the Chicago Symphony Orchestra for its pair of concerts on February 8th and 9th. His *Verklarte Nacht*, a melodious and colorfully orchestrated work, was on the shelves while the waiting list for the symphonies, chamber music and songs of Brahms.

JEAN SIBELIUS, the eminent Finnish composer, has been appointed a professor at the Royal College of Music in London.

THE ROYAL OPERA of Cairo, Egypt, gave in February a brilliant season of French opera, in which Gounod's "Faust" and Massenet's "Thais" were the works the most popular.

SWATOW, CHINA, heard the "Descants on 'Requiem'" and the "Silent Night, with Faux Horn" of Dr. Henry F. Gray during the Christmas season at the Baptist Mission of that city.

THE ANNO ARBOR MAY FESTIVAL is presented as a special offering of the "Song of Spring (Ein Friedenslied)" of Hege, in its American premiere; the "Ninth Symphony" of Beethoven; the "Season of the Grapes" of Haydn and the "The Ugly Duckling" of our own English. The University Choral Union, trained by Earl Moore, conducted the Chicago Symphony Orchestra, under Dr. Frederick Grover, with an imposing list of soloists, accompanied by the organ and piano.

THE ETUDE Music Magazine

Copyright, 1934, by Theodore Presser Co., U. S. A. and Great Britain
A MONTHLY JOURNAL FOR THE MUSICAL, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor: JAMES FRANCIS COOKE 1712-1714 CHERRY STREET, PHILADELPHIA, PA.
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Vol. XL, No. 5 MAY, 1934
PRINTED IN THE UNITED STATES OF AMERICA

GINO MARINUZZI
THE COVENT GARDEN SEASON of February 1st and 3rd of the Cleveland Orchestra under Arthur Rodzinski, among works presented were the *Overture to "The Bartered Bride"* by Smetana; the "New World Symphony" of Dvorak; and the "Concerto for Violoncello" of Dvorak, with Gregor Platigorsky as soloist.

SIR EDWARD ELGAR, probably the most inspired of modern British composers, passed away at his home in Worcester on April 23rd. Born June 2, 1857, the son of the organist of St. George's Roman Catholic Church of Worcester, his early education was with the law; but he turned to his own choice of music in which he was largely self-taught. His masterpiece, "The Dream of Gerontius," was produced at the Birmingham Festival, on October 3, 1900, with Hans Richter conducting.

AT THE CONCERTS-COLONNE of Paris, on February 10th and 11th, "Tribute and Isoldé" was given in concert form and in its entirety. The first program included the first act and the first two scenes of the second; and the last presented the remainder of the work.

ARTURO TOSCANINI's sixty-seventh birthday, on March 25th, was celebrated by a "radio party" from coast to coast, when the "Broadway Program" of the Philharmonic-Symphony Orchestra was broadcast from Carnegie Hall of New York, with Maestro Toscanini leading. Listeners in New York were asked to contribute to the half million guarantee fund being raised for this oldest of our American symphonic bodies.

DAVID STANLEY SMITH's new "Concerto for the Violin" had its first performance when, on February 11th, it was on the program of the New Haven (Connecticut) Symphony orchestra. Hugo Kortschak was the soloist and the composer led the interpretation.

JEAN SIBELIUS, the eminent Finnish composer, has been appointed a professor at the Royal College of Music in London.

THE ANNO ARBOR MAY FESTIVAL is presented as a special offering of the "Song of Spring (Ein Friedenslied)" of Hege, in its American premiere; the "Ninth Symphony" of Beethoven; the "Season of the Grapes" of Haydn and the "The Ugly Duckling" of our own English. The University Choral Union, trained by Earl Moore, conducted the Chicago Symphony Orchestra, under Dr. Frederick Grover, with an imposing list of soloists, accompanied by the organ and piano.

SWATOW, CHINA, heard the "Descants on 'Requiem'" and the "Silent Night, with Faux Horn" of Dr. Henry F. Gray during the Christmas season at the Baptist Mission of that city.

THE APOLLO CLUB of Chicago gave on February 20th a performance of Verdi's "Requiem," with Edgar Nelson conducting. Margery Marston on soprano, both for her singing of music ungrateful to the voice and for her characterization of the heroine. Albert Stoenkel conducted, and the whole performance was considerable praise.

DR. DANIEL PROTHERO, widely known in both America and Great Britain as a composer and conductor of choral music, died on February 24th at the age of sixty-seven. A native of Wales, at nineteen he came to this country, where he stayed except for temporary musical service returns to his native land; and his last appearance was at Orchestra Hall as conductor of the Welsh Male Choir of Chicago.

CZECH MUSIC filled the programs for February 1st and 3rd of the Cleveland Orchestra under Arthur Rodzinski, among works presented were the *Overture to "The Bartered Bride"* by Smetana; the "New World Symphony" of Dvorak; and the "Concerto for Violoncello" of Dvorak, with Gregor Platigorsky as soloist.

KURT TERBERG's opera, "Faal," has had its premiere at the Theater Royal of Stockholm, Sweden. Mr. Atterberg became widely known in America when in 1928 he won the ten thousand dollar prize offered by the Columbia Phonograph Company for a centennial symphony written in homage to Franz Schubert.

THE WOMEN ORGANISTS' "Travel Record" in which scenes of Paris, were portrayed by the use of music for organ, violin, violoncello and voice.

GUSTAV SCHILLER'S "Second Symphony" had what is believed to have been its first performance in America, when, on February 14th, it was given a performance at the Biltmore Theater of Los Angeles, under local Scandinavian auspices.

SIR HAMILTON HARTY finished early in February, his engagement as leader of the Rochester Philharmonic Orchestra. When he appeared on the stage he received a wild ovation; and his tone-poem, "With the Wild Geese," was included in the program.

FELIX WEINGARTNER's musical comedy, "Dame Kobold (Dame Imp)," was produced on January 14th at the Stadttheater of Baden near Vienna, in honor of the twentieth birthday of the composer. It was the Austrian premiere of a work written some twenty years ago, with its libretto based on a play by Calderon.

"HELENE RETIRES" an American opera by George Ansell, with its libretto by John Erskine, had its premiere on February 28th, at the Julius and Ethel Trust of New York. Margery Marston on soprano, both for her singing of music ungrateful to the voice and for her characterization of the heroine. Albert Stoenkel conducted, and the whole performance was considerable praise.

THE APOLLO CLUB of Chicago gave on February 20th a performance of Verdi's "Requiem," with Edgar Nelson conducting. Margery Marston on soprano, both for her singing of music ungrateful to the voice and for her characterization of the heroine. Albert Stoenkel conducted, and the whole performance was considerable praise.

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SUZANNE FISHER, a young American soprano, is reported to have "jumped at one bound to the very top of the artistic ladder" by her interpretation of the role of *Haiweng* when, on January 23rd, Zemlinski's opera, "Der Kreutzer" (The Circle of Chalky), had its Berlin premiere at the State Opera. Based on one of the most beautiful of the Chinese legends, the score is said to be of "fine workmanship" with "delicate coloring and transparency of the orchestra" so that it "should find a permanent place in the repertoire."

AN OHIO INTERCOLLEGIATE ORCHESTRAL ASSOCIATION was formed at a meeting of college orchestra conductors held on December 14, 1933, at Kent State College. On May 17, 1934, the All-Ohio Intercollegiate Orchestra, assembled by this association, gave a festival at Kent State College, at which Dr. Howard Hanson was the conductor of the evening program which included his own "Romantic Symphony."

SERGEI RACHMANINOFF, according to a late announcement, is to become musical director at Ithaca College, Ithaca, New York.

FRANZ LEHAR's new "grand" operetta, "Giuditta," has had its world premiere at the Vienna State Opera, heretofore the home of Mozart, Verdi and Wagner. The innovation was prompted by the desire to recoup the exchequer of the State Opera, which must have been achieved with Lehár leading the first production of the operetta, with its mission tripled and quadrupled, and with record breaking box-office receipts.

ANTONIO SONZOGNO passed away at Venice, Italy, on December 31st. He founded the first choral school of that city and was widely known as a composer, especially for his oratorio, "Mary at Golgotha," and for a "Requiem Mass."

AN ALL-STAUBS PROGRAM was presented on February 9th and 10th, by the Metropolitan Opera with Dr. Serge Koussevitzky conducting, in honor of the seventeenth year of Richard Strauss who was born on June 18, 1864.

LINDA DI CHAMOUNI, "Donna Elvira" in the opera, "The Marriage of Figaro," was the star of the coloratura prima donna, had a revival of the Metropolitan Opera with Dr. Serge Koussevitzky conducting, in honor of the seventeenth year of Richard Strauss who was born on June 18, 1864.

CLARA LOFISE KILGORE

ALBERT STONKEL

EDGAR NELSON

MARGERY MARSTON

ALBERT STONKEL

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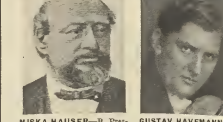
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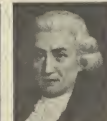
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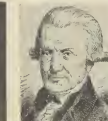
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GERARD HOCKING—German pianist. Born in Berlin, 1812. Died in Berlin, 1872. One of the first women to give public recitals. Her compositions are mostly for piano.



STEPHEN HELLER—Hungarian pianist. Born in Pest, 1812. Died in Pest, 1872. One of the first women to give public recitals. Her compositions are mostly for piano.



WHEN THE MUSICAL SOUL OF THE HOME IS MISSING

The Soul of the Home

PRECISELY as you have a soul—that mystic something which, when it departs, ends your earthly being—so do homes have souls, without which they become dead homes. Because thousands of American homes have placed their souls in jeopardy, many wise people are beginning to realize that, if this is not remedied, a grave menace to the very foundations of our state will be the result.

The soul of the home has to do with those domestic forces and social customs which work to keep the home together as a unit, to bring inspiration, personal betterment, spiritual love, higher light and genuine joy to all of the members of the home. All these things must grow within the home and must be nurtured by every member of the home.

The home that is so little attractive that most of its members prefer to desert it a good part of the time for the cabaret, the club, the golf course, the movie, the automobile, the dance hall and every imaginable outdoor attraction, has ceased to deserve the name of home. It has degenerated into a mere house, giving shelter and a place to eat and sleep, entirely lacking in those things that, we all know, must be a part of real American home life.

It seems hardly necessary to note that where this condition exists something is terribly wrong in our social system, something which may even jeopardize the existence of our American state.

The unit of what we are proud to call American standards of living is unquestionably the American home. Even those Americans whose ancestral roots reach back to those parts of the European continent where there is no comprehensive equivalent of the English word "home"—where most functions and activities are held outside of the house, at restaurants, beer gardens, parks and theaters—must realize that in our American system the larger prosperity of our industrial and agricultural life depends upon the home as a unit. If we abandon the American home, we must abandon the American standards of living and character, upon which our liberal incomes and national business structure have always depended.

Therefore one of the very first responsibilities of American parenthood is that of making the home a shrine to which all its members come with real joy and gratitude for the opportunities which it offers. In that period when our home days started with family devotions and ended in fireside song, as we people were producing many of our most representative Americans, who created the sound and prosperous conditions for which we became world famous. Parents in that wholesome era had no fear of the children becoming gunmen, racketeers, abandoned women or drunkards. The influence of the good father and the noble mother was so strong that the danger of bad company was slight.

More than this, the home was made a wonderful place in

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As Told to R. H. Wollstein

which to have a genuinely good time. There were spirited gatherings of friends, interesting books, fascinating games and charming music in which all might participate. The family gathered around the fireside, or the reading table, or the piano, and there was always a means of gratifying that fundamental human desire "to do something." All over the country whole-

some Americans are fighting to preserve the American home spirit. These homes never bred Capones, night club queens, bootleggers, kidnapers and bandits. But in thousands of homes today the American ideals are sacrificed for mechanical and artificial entertainments which take the young folks from the fireside. Have these entertainments made them happier? The question is absurd. Have they made them finer citizens? The answer, in countless cases, is tragic. Parents with judgment, in all parts of the country, are beginning to realize this and are determinedly setting out to provide a remedy. As we see the remedies they are:

1. The parents themselves must take a stronger hold of the situation and abandon the laissez faire attitude of letting the young folks run wild in their frantic desire for profitless amusement. At the same time, they must, with strategy and discretion, provide wholesome activities to take the place of the home-demolishing counter-attractions.
2. Home activities, that provide "something to do" that is constructive and elevating, must be a part of the daily program of every young person. Profitable avocations and studies are without number, and it is a very stupid and unprofitable parent indeed who cannot find what is required.
3. The younger members of the home group must be imbued with the home spirit, the need for sticking together—the "family clan" idea. Particularly must they be made to see that their own lives and that of themselves must carry on in their own lives. More than this, they must be made to realize that the growing periods of leisure are such that, unless they develop some profitable way to spend their leisure time, their lives may become miserably unhappy.
4. They should be taught that participation in any avocation gives infinitely more permanent joy than merely watching others perform.

It is because of this that the piano, representing as it does the portal to the great world of music, must become year by year a more and more important factor in the home. Have a radio, by all means, and have a good talking machine, but do not let the young people of the home get the monumentally insane idea that these marvelous and necessary instruments can supply that musical understanding and joy which can come only through actual music study. The performance of music makes the value of the radio, for instance, far greater to the individual than it could possibly otherwise become.

The writer once saw a comedy performed by an admirable company of actors in Copenhagen. The audience was convulsed and it was obvious that the performers were meeting with great success. Not understanding Danish, however, the writer spent a wasted evening. Although the comparison does not exactly apply to music, which can be enjoyed to an extent by those who have not studied this fine art, it nevertheless is one which is often forced upon us when we have seen musically untrained people listening to records and radio programs. In these days, when music is "everywhere" in the home of culture has long since ceased to be a mere piece of furniture; it is a great and real necessity.

Deplorably true it is that, as a result of the World War, economic and social conditions arose which in thousands of homes detracted from the interest in the piano, and that, due to the housing problem, many young people moved into quarters so tiny that a piano could hardly be accommodated. Yet there is always a way through which those who earnestly desire the solace of a musical instrument, can find a place for it.

This is no silly proposal to revive the anemic and corrected

morals and conventions of the late Victorian era. It is a plea for the real happiness and security of millions of red-blooded young Americans, who have been set rudderless upon the open seas in a great ecological hurricane.

A home without the equipment for cultural development is a soulless home, a dead home. The piano in this musical age is one of the most important means for higher and finer cultural development.

A JANGLE OF SOUNDS

ASK the ubiquitous "man in the street" whether he likes a symphony concert and he will possibly answer, "I like any kind of music that is not merely a jangle of sounds." Just what he means by a "jangle of sounds" depends upon the individual. If he thinks of music at all, he probably has had the experience that a very, very low sound, such as the deepest notes of a great organ in a cathedral, vibrates so powerfully that he has been able to feel the reverberations; and he has also noted the excruciating, nervous vibrations that have arisen from the very, very high sound arising from the scraping of a knife over a plate. He also knows that somewhere in between these extremes of sound men, known as composers, have taken sounds and made them into patterns known as melodies, which in turn they have formed into designs of more or less orderly arrangement that appeal to the sense of beauty and proportion, much as a maker of stained glass windows would pick out various bits of glass and form them into a beautiful window. Naturally he expects the resultant piece of music or the window to "mean something" to him. If it is merely an indiscriminate scramble of colors that seem to have no relation to each other, there is nothing to appeal to his sense of design, contrast, mass or proportion. We cannot blame him if he makes his escape from the symphony concert when he hears something which gives him the "jitters." Symphonic "riots" are admittedly interesting to those of us who are watching with great curiosity the tonal experiments of innovators, great and small, who are exploring courageously beyond the frontiers of present-day conservatism. Yet, it does seem unreasonable to expect the musically untutored to be used as tonal guinea pigs upon which to try out these excesses of modernism.

DOES HIGH ART COMMAND GENERAL PUBLIC INTEREST?

MUSICIANS, who sometimes grow trembly and weakened in face of the onslaught of musical trash, know, down in their hearts, that there is always a public for the best in their art, if its appeal is both lofty and human.

At the Century of Progress Exposition in Chicago, the Art Institute had the whip hand of the art exhibition. This was not held in some flimsy, newly-made building on the Fair grounds but in the substantial, fire-proof building of the Institute on Michigan Avenue. This was a wise precaution, because the exhibits, so many priceless—were valued up in the dizzy millions. Did this exhibition, with its unbending idealism, pay? Attention, ye cheap agnostics. The attendance ran day after day from thirty thousand to fifty thousand visitors. Practically all paid an admission; and the art show, which cost over \$90,000 to present, was very successful financially.

Few countries of the world could have paralleled this attendance and interest. Nothing could indicate better the elevation of the desires of our citizens for "the best and nothing but the best." In music a similar appreciation is developing magnificently; and those musicians who have the good sense to hold to their ideals and those musicians who have the gratification which wide public success always brings. Don't get jazzphobia. The "big bad wolf" already has lost most of its teeth.

"In an artist's life, sometimes wild tempests succeed each other with bewildering rapidity, and so it was with me. Hardly had I recovered from the shocks of Weber and Shakespeare, when above my horizon burst the sun of glorious Beethoven to melt for me that misty misty veil of the holiest shrine in music, as Shakespeare had lifted that of poetry."—Berlioz.

THE THREE to four month summer vacation confronting the average American music student offers a problem that is utterly strange to the European. In Europe, of course, we have great Ferien, big vacations, but they are never more than six weeks long, and are needed for mental relaxation and body building. Some students go further than this and use even that time to polish up their musical education, as opposed to straight vocal practice.

Certain amount of rest is necessary, and, even if a student is positively lazy during the vacation, six weeks can't do much harm. But here in America you have just twice that amount of time to put in! And four months—a third of a year!—when badly spent, can be harmful. However, there is much that you as a serious music student can do to transform the potential harm of the unsupervised summer period into very actual help.

First of all, you must have a good rest from the vocal routine of the active season. I heartily believe in this. I should not go so far as to say that a singer needs more rest than other music students, but the entire vocal mechanism is so within the body and so very susceptible to general body conditions, that fatigue shows in the voice more quickly, perhaps, than it does in the fingers. Thus, I would advise you first to take four weeks of complete relaxation. Such rest is needed, not merely to give the voice itself a chance to recuperate, but to build up the fitness of the entire body. And, when I speak of a rest, I mean—a rest! I don't mean a mere change of activity. Don't stop singing in order to gad about and go to lots of parties and smoke cigarettes and drink cocktails!

The Re-Creating Rest

MY OWN normal vacation routine is to get away into the country somewhere and do just what I advise for you. For four weeks I rest absolutely. No practicing, no coaching, no singing parties. I exercise in the open air as much as I can and lead a very regular life. I love to walk and go on long hikes, but most of all I go in for swimming and horse-back riding, because these sports strengthen the abdominal and diaphragm muscles, which are so vital to correct breathing and good singing. I live simply, get lots of rest and sleep, and while I do not cloister myself from amusements and pleasant people, I try to have a real rest cure. And my voice is always the fresher for it. I feel new-born and entirely ready for the strenuous activities awaiting me.

When that month is over I use any remaining vacation time for coaching new music and reviewing old music, and for general musical reading and investigating. I still treat the voice gently and work no more than two hours a day. Of course, my voice is controlled today, and I never have more than six weeks of vacation time. But you students of singing, with twelve weeks to account for, must prepare your summer schedule differently.

Once your month of rest is over, I should advise you to spend at least two hours a day on straight vocal work. Because you will be working alone, without a teacher to explain to you and guide you, I should avoid any strenuous or difficult music which

might present new problems, the solution of which is beyond you. However, I should use the time to perfect the greatest, most beneficial, of all vocal exercises, the slow scale. Lilli Lehmann always referred to it as the *grand scala* and said that, if a soprano could master it perfectly, she needed no other vocal equipment to prepare her for *Isotta!* And she was right.

The Encompassing Scale

THIS EXERCISE is simply a chromatic scale, covering your entire normal range and sung extremely slowly, on whole notes. It sounds easy. It is the most difficult thing a singer can master! Of course, the point of the exercise is not simply to "sing a scale" but to master breath support, throat relaxations, timing and voice control, so that each tone floats out free, full, unforced, pure. The utter simplicity of the notes you sing forces you to concentrate on sheer tones. The great length of time you hold each note regulates your breath control and probes tone purity. This exercise is equally beneficial for all voices. It was developed, I believe by the great Marchesi (and later endorsed both by Garcia and Lehmann), on the theory that all voices need, basically, the same purely vocal treatment, and that individualities of range, quality and color can be developed later, once the basic vocal (or physical) mechanism is in good order.

Begin with the lowest normal note of your range and work up gradually, half a tone at a time, to your highest normal tone. In each case I have stressed the word *normal*, because the exercise should be taken under the freest, most natural conditions, and range building can involve effort. Sing the notes simply on *AH*. Hold each one for the full duration of your fullest breath. Work slowly. Listen for the sound and watch out for the feel of each tone. It must be free, full, not breathy, unhampered, clear. It must float out through you, without effort, like wind through a reed. If the first tone you sing falls short of this in any way, don't go on to the next one until you have repeated it, cleared it up. You may have to repeat each tone many times. When you have "got" a tone, then repeat it again, perfectly, and use the sensations of the good tone to build on, in preparing the next one. It may easily take you an hour to complete this *grand scala* of your entire range, which should be two and a half octaves at least. It is the supreme vocal tonic. I never begin a singing day with anything else. It is so to speak, my musical morning prayer.

Occasionally, of course, I have tried to plunge directly into *frete* scale work or coloratura passages. Sometimes, as on tour, the pressure of time would make it so much easier to do this. But it doesn't work out well for me. Always I have to

go back and work through my *grand scala* first. It does for the voice exactly what a good massage does for the muscles. If you take an hour a day this summer to develop your *grand scala*, you will have laid the foundations for a life-time of good vocal habits—and you will be amazed at the freedom and power you will have acquired for next season's work.

Making Songs Sing

BUT AN HOUR a day of scale work doesn't even begin to scratch the surface of the many interesting things our vocal student can do to amuse and improve himself over the summer. Take another hour during the day (not immediately after your scale work) to review songs that you have sung, and to try your hand at coaching new material, entirely without help. It is very interesting to see just what you can do with a simple new song, quite unaided. Your teacher will gladly list you a number of songs that are suitable for you. The test is to read the music, observe the indications, and create the breath of life and shading and feeling for it—alone.

As a vocal student you, however, must guard against the danger of concentrating on singing, to the exclusion of general music-making. I attended the Conservatory at Wiesbaden, where I had my first training, as a girl of fourteen, the vocal students took singing as a "major" subject, and were required, in addition, to select two "minors." We could choose among piano work, violin, theory, music history and ear training. I chose piano and theory, as of course, is the ideal system. One doesn't want to remain merely a singing student. One aims to become a well-rounded musician.

General musicianship, then, is the rich, inexhaustible field which the vocal student can explore, unaided, over the summer. How much do you know of theory? Scales, chord and interval relationships? Get a reliable elementary book on music theory and spend half an hour a day working through it by yourself. Then "prove" it at the piano, and see what fun it is to "watch the wheels go round." When you feel you have mastered the fundamental interval relationships, try to transpose some simple and regular melody. Try it on the piano, and try to write it down, too. Later on, it will be of great service to you, if you are able to transpose songs for your own use.

The Fulfilling Instrument

HOW DEXTEROUS are you at the piano? That most necessary handmaiden of the singer's art must come in for a share of your attention! Practice half an hour a day at the piano—not simply long accompaniments, but the easier piano classics. Develop finger agility and sight reading. Try to read through some simple piano duets with another student of singing, whose approach to pianistic problems is similar to your own.

How much do you know of music that you haven't sung yourself, or that hasn't been used in your own past seasons? Hunt up new music—classic, modern, anything,



SIGRID ONEGIN

everything!—and read it through, absorbing its style along with its notes. Organize a sort of borrowing library with your friends who may have music that you have not or who may like to look over yours, in exchange. When I was a young student, I used to "explore" a different composer, or a different "school" of music each summer. One year, I attended lectures on Bach, and read through quantities of masses and cantatas—works for bass and soprano which I could never possibly sing myself. Years later, when I sang the "Missa Solemnis" in Amsterdam, and Dr. Mengelberg asked me where I had ever learned so distinct a Bach style, I sent a mental greeting to the little girl I used to be, and thanked her for not having frittered away that summer! Later, I did the same with Brahms, Beethoven, Schubert, Schumann—all sorts of natural and cultivated myself in them and tried to learn their secret. The best way to study a composer is to step yourself in his works for weeks at a time. And when you ever have a better chance of getting weeks at your disposal than over the summer?

Tones Otherwise Produced
HOW MUCH do you know of other instruments? Not their playing, necessarily, but their properties, their use? At one of the rehearsals I prepared with Toscanini, I heard that great conductor ask a singer to approach a certain tone "like a clarinet." What distinctive tones would rise up in your mind if Toscanini said that to you? Can you project a mental approach to tone in terms of a violin or a flute? Suppose you try and learn! Any teacher of those instruments in your town will, I am sure, be only too glad to allow you to visit his studio and learn the simplest basic characteristics of the instrument's use and sound. If such a studio is not available to you, your friends and classmates will gladly show you the strings of an instrument that is strange to you, and you can talk things over together, reciprocally. Such knowledge will be invaluable to you

The New Piccolo

By ESTELLE WILLIAMS

NOTHING pleases a young music pupil so much as a new piece. No matter how attractive the little exercises in his study book have been made, they cannot equal the new piece of sheet music with pretty illustrated cover. At the close of the lesson period, after he has received his new piece, he will walk home in a happy daze with it on top of his other music. And, before he has hardly time to take off his shoes, he will sit down to the piano and try to show Mother how "terribly pretty it is." Since new pieces mean so much to pupils, a teacher should spend a little forethought before selecting them. As in stories, the attractive title compels. A title like *The Answer of the Maidens* would not attract a child's attention half so quickly as one like *The Ghost or Playing Jacks*. *The Ghost* would sound interesting to any child—boy or girl. Naturally the best material can be selected only by learning a child's interests. If playing Jacks or base-ball has become the biggest adventures during the recess period at school, the teacher should give them little pieces about these games. If he has any boy-scouts in his class, he

"Children of high school age are strongly emotional. They should be given lots of music, not only because of its value as an education, but because music is the food of the emotions. The great problem of education in the adolescent years is not in developing a solid amount of knowledge, but in translating youths' fundamental longing and various emotions into appropriate ideals of spiritual expression and conduct that shall serve as foundations for the adult years. And no subject can so well perform the function as music."—MERLE PRUNTY.

later on, in studying breathing, phrasing and working with other instruments. How fluent are you in foreign languages? I should certainly not advise you to work up the pronunciation of a foreign tongue by yourself unaided. But why not read a bit—in French, Italian, German? Get hold of some opera librettos and find out what they mean. I suggest these operatic texts chiefly because they generally come printed with one page in the language of the work and the other in English, and you will not miss a word. For a course, your language teacher or your high school or college teachers will, I am sure, recommend to you standard works from the literatures of these musical lands, in editions with vocabularies, which will make the reading easier for you. The sincere artist, of course, wants to master the languages themselves, not merely the words of a song.

So then—what shall you do over the summer? Well, if you play your *grand scale* faithfully for an hour a day, and add another hour of non-strenuous song work, if you play piano half an hour a day and work at theory another half-hour, you will have three hours creditably accounted for—and think of all the fun you can have during the rest of the time, with instruments, composers, new music, books, languages, and out of door sports! And I haven't even touched on music history! The summer will be all too short to explore it all!

SELF-TEST QUESTIONS ON MME. ONEGIN'S ARTICLE
 1. Why is it that the singer needs frequent periods of rest?
 2. What qualities must be sought for in perfecting the "grand scale"?
 3. In what other branches of musicianship should the vocal student be trained?
 4. Why is a knowledge of piano particularly advantageous to the singer?
 5. In what non-musical studies should the singer engage?

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should give them military marches or descriptive outdoor numbers. If a pupil prefers army pieces with lively movements, he should not burden him with an entire repertoire of *andante* movements of a dreamy character. The old saying, "the other fellow's grass always looks the greenest" is true in music. A pupil listening to another pupil play over his new piece will likely think it a lot prettier than his own and beg the teacher to let him take it next. So a good plan is for the teacher to let the pupil select a few pieces occasionally.

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Remembering the significance of a new piece at school, the teacher should give them little pieces about these games. If he has any boy-scouts in his class, he

Holding Notes

By CHARLES KNETZGER

SUSTAINING tones with one or more fingers while the others are playing different parts of a passage is not the least of the problems confronting the would-be performer on the piano.

Cramer's *Study in D flat* has many measures like the following, in which notes are tied over into the next measure.

Ex. 1

When the pupil's attention is focused on the rapid sixteenth notes he forgets all about the holding-notes. He is also likely to be remiss, unless he is very careful in practicing the exercise, in holding the half and quarter notes in measures like the following:

Ex. 2

When playing on the organ the slighting of holding-notes in any piece or exercise is very noticeable, because these tones usually form one of the parts or voices. The effect is similar to that produced by a singer who holds his notes for only part of their full value or takes a breath between syllables. On the piano the fault is equally bad, although it does not strike the ordinary listener so readily as when perpetrated by a singer or an organist.

Schumann's *Impromptu in Op. 90, No. 4*, has the oft-recurring figure:

Ex. 3

Here the C being held and slurred into the B flat on the third beat of the measure will prevent a break in the melody.

The same piece has many measures like the following:

Ex. 4

The happy-go-lucky player usually fails to notice the double stem on the second note, playing it merely as a sixteenth.

How often do we not hear melody notes in passages like the following:

Ex. 5

played as if they were written:

Ex. 6

Double stems notes are always significant. They are used when two voices coalesce on the same tone, the one retaining it while the other follows some other melodic line.

When one of these notes is a half note or a whole note, while the other is a quarter or an eighth, it is necessary to write two separate notes:

Ex. 8

for the half and the quarter note cannot be joined on the same stem. When they see two such notes side by side, pupils are often puzzled, thinking that they must be played separately. A chord containing such notes

Ex. 9

is almost invariably rendered incorrectly by the uninitiated who play the octave E flat, and then, immediately after, the G and B flat, thus breaking the chord into two parts contrary to the intention of the composer.

Guiding Signs in Music

By FLORENCE L. CURTIS

Many never observed signs of expression in music. One day when Mary played her piece mechanically, Miss Wells, her teacher, said, "How would you like to drive with no signs along the way to a guide you?"

"Suppose you came to a grade and there was no sign saying, 'Dangerous hill. Go into second gear.' You would stay in high gear but how frightened you would become before reaching the bottom of the hill!"

"Why isn't there a warning sign?" you would say angrily.

"Signs in music compare with signs along the highway. They are signs as a guide to make the way clear for right playing. In-

Making Piano Technic Simpler

By the Well-Known European Teacher

ELS A RAU

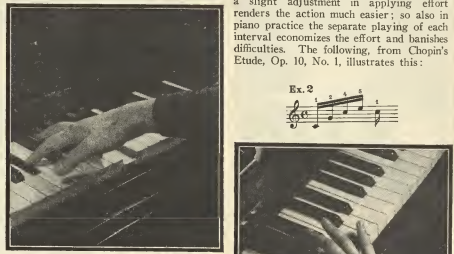
OSIPP GABRIELITZCH WRITES:
 Miss Elsa Rau is a prominent music teacher in Munich, Germany, and has a large following of students. In reading her article I was favorably impressed by it and recommended it to the 'Etude' for publication.
 Miss Rau's ideas on piano technique seem to me very well founded, and at the same time most practical. She calls attention to observations which many advanced pianists have made at one time or another, but which, so far, have not been receiving the general attention they deserve.



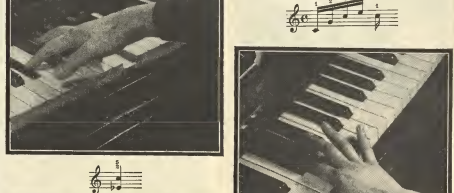
The index finger has in each of these three combinations a different position and touches at a different point on the key.

Many of the reputed difficulties in piano-forte literature are rendered easy by such preparatory work. Often in daily life, for instance, in moving or carrying something, the slight adjustment in applying effort renders the action much easier; so also in piano practice the separate playing of each interval economizes the effort and banishes fatigue. The following, from Chopin's *Etude, Op. 10, No. 1*, illustrates this:

Ex. 1



Ex. 2



Ex. 3



Ex. 4

Technical problems, which modern theory has reduced to formulae, do by this method often solve themselves.

The seven graphic illustrations of this article are worthy of close study. The experienced student will comprehend their practical significance. In each case the photographs show the position of the fingers when playing the notes immediately below it.

Ex. 5

WHEN ONE considers the development of pianoforte technic and its methodical treatment, one is struck by the strange fact that it has never been widely insisted upon that the position of the hand and its function must be the starting-point for the coordinated movement of hand and arm.

By coordination we mean the interdependent movements of the corporal machine, such as are automatically involved in our everyday handling of things. We can depend on the mobilization of the right groups of muscles and tendons into action, whenever a particular movement of the hand calls for it. The greater the force and the bigger the movement required, the larger the number of muscles responding to the call for action. The point is best illustrated by the artisan at work. To produce the finished article, he must concentrate on handling his tools in the most efficiently practical manner. Individual skill and practice combine together, while each movement has a conscious objective, and each directing motion of the hand is a step nearer the goal.

Movements Made Conscious

DIFFICULTIES seem to arise so soon as the pupil is called upon to execute at the piano movements similar to those which in ordinary daily life he makes without reflection. That is, he can handle well enough a hammer with strength proportionate to the matter in hand, a tap from the wrist, a bolder stroke from the forearm with fixed wrist or a powerful swing from the trunk. But, when he must exercise similar coordination at the keys and play staccato through the various degrees of strength, he feels lost. I do not intend any reference to the technical perfection that is built up only after years of experience, but wish the simile to apply only to the bare foundation, when the pupil must learn simply to use his arms naturally at the piano.

If one lays down some object or other, for instance, a pencil, on the keys of one of the higher octaves and says to the pupil, "Please hand me that pencil," the latter at once stretches out his arm just so far as is necessary to pick it up conveniently. But, should one desire him to play a sixth exactly at the same spot, the aim of the motion being different and the touch in playing being not a standard (and hence self-directive) motion but a reflective striving after the correct manner, he becomes anxious and in consequence influences the otherwise natural motion of his arm.

Those ordinary, daily movements which we have exercised and practiced from youth up naturally need no theoretical instruction as to laws which govern their function. The playing of an interval on the piano, however, is no simple one-sided task, but one that involves heterogeneous aspects of gesture, sound, music, and so forth. The intricacy of the action and the efforts to explain the theory of it tend to obscure that facet of the problem which lies nearest, namely, that the space of an interval implies a definite "grasp." The teacher's task is, then, to make clear that the interval to be spaced is as concrete as an object to be grasped in the hand. When the pupil has this feeling and can pose his fingers as though they held an object corresponding in size to the interval to be played, then the necessary coordination (in this case)

also comes automatically. The arm especially follows the hand as naturally as in ordinary life. The further coordination, tension and relaxation of the muscles, is governed not by outside direction, but, as it were, by an inner instinct of the effort required.

Grasping Intervals

TO ATTAIN the position of the arm in its naturalness, as has been mentioned in the foregoing, even in the most rapid series of notes, the series must be split up into intervals of generally two (sometimes three or four) notes, and these divisions quite separately played over, *grasped*, like an object!

The way in which the fingers take hold of the interval (as though it were a concrete object) gives also their position and direction. Consider the way a man places his fingers to ring a bell and then ask yourself: "From a purely anatomical point of view, can the old method of teaching, to play with fingers bent double, be anything but unnatural and incorrect?"

With the help of concentration one can accustom oneself to "grasp" in the already suggested manner each interval as it eventuates. The position differences are often minute; but yet they do change, not only with the size of the interval or with the fingering, but also with the position of the octave. The position is different, for instance, when the fingers play on black, and when on white, keys, or when one finger lies on a white with another on a black, key.

In preparing a passage, each separate interval must be grasped in the most natural way; the preceding as well as the following position must be noted and applied to the sequence of tones. By this method, elasticity of touch and technical skill will be acquired since the coordination of movements will be organically natural and all impression of uncertainty will be eliminated.

Let me give a few simple examples from Bach's *Prelude in C minor*:

Ex. 6

The Educational Running Mates: School and Music Teacher

By ARTHUR SCHWARZ

Every study associated with another study of a like nature is more vital than when pursued as an isolated subject. Therefore all studies should be made dependent upon and complementary to one another. This has long been recognized by psychologists as the most efficacious manner of making the things studied a real part of the person's life and of developing to the highest level, imagination and memory.

Especially between the music teacher and the school teacher is this educational alliance essential. The school teacher, far from being indifferent, will gladly cooperate with the music teacher; and the pupil, caught between sympathy on the one hand and enthusiasm on the other, will reap the richest benefit. The music teacher first of all should discover just what literature is read in the grammar school, the High School, and the College in order that the music assigned may dovetail with the school reading. A few examples suffice to indicate the program and suggest the Scott's "Ivanhoe" is a perfect setting for *The Tournament* by Nevin, for there is a remarkable description of the tournament in Scott's tale. "The Legend of the Holy Grail" naturally calls to mind the story of that name by Eastwood Lane. "Hampel's suggests Nevin's *Ophelia* and Chopin's *Nocturne, Op. 31-1* ("After Hamlet," Chopin is said to have first entitled it); "Macbeth" suggests Grieg's *Watchman's Song* and MacDowell's *Hexameter*; "Paul Revere" is ably assisted by Frank Lynes' story of that name. There is *Abraham Lincoln* by Blake, for Lincoln's birthday, and Tchaikovsky's *Jane* for "The Vision of Sir Launfal." Constantin von Sternberg's lesson in *THE ETUDE* some years ago upon "The Elocution of Melodies" included the Bach *Two-Part Invention in F Major*, and to die first six notes had these words, "This is the month of Spring. Pupils who have read Milton's 'Allegro' relish that invention."

Music judiciously chosen to fit the reading courses in the schools will fire the imagination of the pupil. Music teachers might with profit suggest the school teacher for help and in this way, perhaps, give an impetus to the movement of further cooperation between these two running mates of education.

Friendly Notes

By GLADYS M. STEIN

WHENEVER a young pupil has an extra well prepared lesson it will help both him and his parents if the teacher will write a short, friendly note to his mother, letting her know that the child is really making good progress. This should be sent by mail.

So many times when the instructor is well satisfied with a pupil's progress the parents are not. They expect to see results and cannot see the gradual improvement as does the teacher.

Praise of a carefully practiced lesson will make the pupil interested in preparing a more of the same kind. A note of like approval, which reminds us of that old proverb, "Sugar catches more flies than vinegar."

RECORDS AND RADIO

By PETER HUGH REED

RADIO IS a sea of shifting tides, an ocean of multiple emotions, which has altered the status of musical culture in more ways than one. It has increased its tidal expanse to world-wide proportions and at the same time worked to undermine its development in more than one channel. Like the sea it is both ruthless and devastating in its activity, if unrestrained or injudiciously employed; for at the same time that it popularizes it also nullifies.

New Music, a quarterly publication edited by Henry Cowell, has decided to bring out four records a year. These discs provide wide opportunities of hearing works by contemporary American composers.

The first disc issued contains an *Andante* from a string quartet by Ruth Crawford (a dirge, remarkable for its melancholic intensity) played by the New World String Quartet, and three songs (*Cowdery, The Railway Train, and Mystery*) by Adolph Weiss, the poems by Myler Dickinson.

An *Opera of Bohemia SMETANA'S "Bartered Bride"* (Victor set M193) and Strauss' "Der Rosenkavalier" (Victor set M196) are two timely and important operatic recordings, both of which maintain and set forth the character and spirit of their respective stories in a most commendable manner.

The gaiety and effervescence of Smetana's opera is ingratiatingly set forth by native singers, who enter into and maintain the spirit of the score with its vivid and amusing pictures of Bohemian life and temperament, in a wholly commendable manner. It is good to find that they never permit the comedy to degenerate into "caricature or broad farce," as all too frequently happens in the presentation of this opera. We find the Czech language fascinating; its soft syllables seem particularly suited to singing.

"Der Rosenkavalier" set has one of the most ideal casts ever assembled for an operatic recording. The four principal parts are sung by Lotte Lehmann (*Mrs. Scholtzi*), Elisabeth Schumann (*Sophie*), Maria Olaszewa (*Octavian*), and Richard Mayr (*Baron Ochs*). In the recording of this opera, the idea has been to present the most significant passages of the score. This, we believe, has been judiciously accomplished.

Retrieved Through Musicianship

THE UNITED patrician sensibilities of Joseph Szigeti and Sir Thomas Beecham make the recording of Mendelssohn's "Violin Concerto" (Columbia set 190) a performance *par excellence*. Szigeti is ever the musician first and the fiddler second. His superb phrasing, his avoidance of showmanship and the elegance of his tonal quality (on the whole) are well suited to this work. At the same time that he asserts this work's right to popularity anew, he retrieves it from the ordinary by the aristocracy of his playing. Beecham's supremacy in rhythm is well exemplified in the recording of the delightful Handelian ballet music. "The Origin of Design" (Columbia disc 68156D) is a gem, Sir an arrangement made by Thomas, is made up of *Bourree, Rondeau, Gigue, Masque, Battle and Finale*.

The United States recognizes Russia and a recording company recognizes a Soviet composer's symphony. We refer to the recording of Szostakowicz' First Symphony, Victor album 192, played by Stokowski and the Philadelphia Orchestra. Szostakowicz, one of the Leninists group of Soviet composers, is a pupil of Glazunoff. His First Symphony, written in 1923 (his seventeenth year), is a vital and arbitrary work which betrays its composer's creative adolescence. Regarding this work, Olin Downes tells us that the composer's ideas "are all of the present political régime, and these ideas colour his art." That the symphony avoids the exploitation of melody and sentiment in the accepted sense there is no doubt, but whether this is to be considered revolutionary or not is a matter of personal opinion.

Recitals in Miniature

THAT INCOMPARABLE artist, Lotte Lehmann, contributes two delightful recitals in miniature on Columbia discs Nos. 4090M and 4092M. The first disc contains Schumann's *Op. 48, Songer*, *Op. 48, Marienwärdchen*, also Brahms' *Vergebliches Ständchen*, while the second disc contains Schumann's *Ich grolle nicht* and Schumann's *Erkennung*. Those who have never heard Mme. Lehmann's moving interpretations of the latter songs are particularly fortunate in this latter recording.

A charm of grace and manner, appropriate to the character, will be found in Ninon Vallin's singing of *Manon's* aria, *Je suis accablé*, and the *Grotto* from the celebrated Massenet opera (Columbia disc 4091M).

By the same process of revivification accorded to the recordings of Caruso, two recordings made by Luisa Tetrazzini in 1908 have been given new life and vigor (Victor disc 7883). The arias chosen are from *Bartered Bride* (*Barbier di Siviglia*), both of which are sung with a clarity and purity all too seldom heard nowadays.

Bach's Brandenburg Concertos might well be called the "Good Companions," for beyond a doubt in orchestral music they are a joyous and incomparable group. Following releases of the Fifth and Sixth, Victor now give us the Fourth (Discs 7915-16), competently performed, like the others, by the Ecole Normale Chamber Orchestra of Paris. This is a most exhilarating work, the *finale* of which is a striking example of economical workmanship.

Sea Fantasy

"L'AMER," Debussy's dream-fantasy of the sea, has always created critical differences, since in it Debussy has created an atmosphere of vague, rhapsodic beauty. A total transcription of a "super-mundane world, a region altogether of the spirit... a sea whose eternal sorrows and immutable enchantments are hidden behind veils that open to few and to none who attend with open ears, it may be, a certain rapt and curious eagerness." A re-recording of this work was badly needed, since the old set failed to do justice to the subtlety of the color in this rarely prismatic score. In the new set (Victor discs 11649-50-51) Piero Coppola again officiates at the orchestra, and his Sir a performance which equals in every way the sterling qualities of the recording.

Four-Year-Old Children Make Good Students

By MARIE DIDBLOT

IT IS NO uncommon experience to see the busy fingers of a young child, in a home where there is a piano, seek to bring melodies from the long row of keys which confront him. If there are other brothers and sisters taking piano lessons, the four or five year old child is still more eager to learn to play. Even an only child, although he may be no more than four years old, is many times intrigued with the silent instrument from which it is possible to bring music. The writer knows of a little boy who kept perfect time to any music he heard when he was two years old; when he was three he stood at the piano and attempted to play upon it; and he was only four when he went to a music teacher without his mother's knowledge to ask if the teacher would give him lessons.

But most music teachers believe that it is inadvisable to instruct such young children. A child prodigy, yes, but an ordinary child with an ordinary sense of rhythm, no. And so they wait for a few years until the child reaches an age when there are so many competent piano teachers the piano lessons are apt to suffice and the time for necessary daily practice is hard to find. Some teachers are afraid to accept the challenge offered in attempting this difficult task of giving lessons to the pre-school child, because their reputations might suffer if they should fail.

Though in the ordinary sense these children are too young for piano lessons, it is possible to give them training which will enable them to forge ahead more rapidly when they are a few years older. Teachers who are willing to attempt it are the logical persons to give this guidance, but mothers with some musical background can provide it in their own homes.

A Child's Eagerness AT LEAST one person, a piano teacher in St. Paul, Minnesota, has demonstrated that a young child can be taught to read music, to play up and down a simple scale, to distinguish tempo and to play simple rhythms. Two months ago she was asked to give lessons to a four year old child, a child who had absolutely no knowledge of music. Although her first impulse was to refuse, she finally accepted the challenge and, in giving lessons to this little girl, worked out a very interesting technic for the pre-school child.

The youngster, a prodigy, takes three or four ten-minute lessons five days a week. A holiday, such as Memorial Day, does not keep her away from her teacher's door.

When she presented herself early one holiday morning for a lesson, the teacher, by way of making conversation, said, "Your father isn't teaching today?" The child hastened to reply that she taught him at night. She hadn't interpreted the question quite correctly, but further explanation made it clear that every crumb of information she gathered at the piano was passed on to her father.

Books published for beginning pupils were too advanced for her. She sat on stiff cardboard lessons which she herself worked out. Each lesson was associated with the interests of children of that age, such as a mother and her other little children. In general the plan was to take the lesson cue for the day from the child's enthusiasm at the moment. Rhymes were a constant delight to the child, and when little jingles about the lessons for the day could be made, it was much easier for her to remember the facts in it.

When the child came for her first lesson a treble clef had been drawn with a colored pencil upon white paper and mounted on stiff cardboard a foot long and about eight inches high. There was a single note on it, Middle C. A picture of a little girl who looked very lonely had been pasted beneath the note, and this rhyme was written about her:

*Middle C is lonesome with no other near;
So two little children, B and D, appear.*

The first lesson consisted of teaching the child where to find the keyboard home of the little lonely girl whose name was Middle C. The young pupil hurried home as soon as the lesson was over to ascertain whether Middle C had a home on her piano, and when she found it, she assured her mother that on the next day two little girls were coming to play with the sad C.

Playmates of the Staff

DA paper cut-out, took her place beside C the following day, and the youthful student could identify two notes. When the third paper doll appeared, named E, a bass clef was drawn below the treble clef with which the child was already familiar; and, in addition to learning a third note, one more concept, that of the bass clef, was added.

Before any of these concepts was firmly fastened in her mind, it was necessary to repeat the explanations many times and in many ways. Even when the lessons were almost other things, there were constant references to these first lessons. Every experience at the piano was entirely different from anything the child had experienced before, and only after many lessons was it possible for her to make the necessary distinctions in reading and playing notes.

In connection with identifying B it was necessary to use several devices by which she would remember a distinction between bass and treble. The treble clef became *up* and the bass clef *down*. But

a stronger device than this was necessary, because she finally comprehended. One day as the lesson was about to begin the child expressed an interest in funny pictures. The instructor took her cue from that desire. A bright piece of colored paper was pasted on one side of the cardboard so that it could be turned back like a leaf in a book. Paper animals and small children dressed in gay colors were pasted on the cardboard. Then flaps were cut in the piece of colored paper on the top, the upper flap in the left hand corner being cut in the shape of the treble clef and the lower one similar to the bass clef. When the flap was raised the funny pictures were seen.

Later this four-year-old had great difficulty in remembering E. A new scale had been drawn and Middle C was given a birthday party. B and D were there, and E, F, and G were also invited. But E was almost too much. Finally the teacher went on to F and G, notes with which the child had no difficulty. The new notes were added to the new chart, and a funny little picture of a child in a bath-tub was pasted above E. Now the little girl had no difficulty in remembering it.

On another chart on which the same group was placed, tiny cut-out birds were pasted above each note. She liked the idea of the birds flying up the scale with her, and every note she struck was that bird's songs. She liked even better the picture of a little boy climbing a long flight of stairs, a picture which was put at the top of the chart.

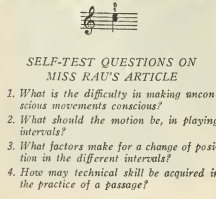
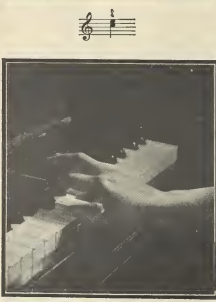
Wearing Habit Patterns

NOW she could go up the scale; but coming down was another matter. The notes didn't seem the same to her. She had no mental image and no habit pattern that enabled her to go up and then down. The teacher returned to the first three notes, C, D, and E. Already the child had learned the distinction between colors; so, on a new chart, a blue note stood for C, a red note D and a yellow one for E. She would play a blue, a red and a yellow note and did not find it difficult to follow the colors down. Then she fully comprehended what it was the teacher had been trying to tell her. Figures of animals and children playing all sorts of musical instruments were pasted upon another chart, and in this way she added a fresh enthusiasm for the music lessons.

A cartoon page from a Sunday paper was responsible for the most important step forward. All this time she had found it difficult to associate the printed notes with a place on the keyboard. Now she is finding it much easier. She has sat on the floor and cut out the square pictures from the cartoon while she waited for her lesson. Each picture was neatly stacked above another, and when it was time she was very proud of the book she had made. The teacher offered to make her another book. It too consisted of squares of colored paper and cut-out pictures with a different note. Of course it was much more interesting by pasting colored pictures in the corners. When the book was alphabetized, she was told to look at the note on the first page and then try it on the piano. After the first note was played. (Continued on page 326)



HOOT, MON! THE PIPERS ARE COMIN'
Ian Ingheter, of Revelstoke, Canada, who took up the pipes at four and thrilled his Scotch-Canadian friends



SELF-TEST QUESTIONS ON MISS SAUL'S ARTICLE

1. What is the difficulty in making unconscious movements conscious?
2. What should the motion be, in playing intervals?
3. What factors make for a change of position in the different intervals?
4. How may technical skill be acquired in the practice of a passage?

When Interest Flags
By ANNA B. ROYCE

When a pupil's interest begins to flag at lesson time, a spirited, five minute program of music, taking his mind off his own work, acts like a charm.

After hearing an inspiring march or a clever character sketch, supplemented by a more of the same kind, which has the approval, which reminds us of that old proverb, "Sugar catches more flies than vinegar."

Intensive, Profitable Summer

Vacation Music Study Calendar

It would take volumes to give a teaching and study guide for all the successful music education materials that are available. While some of the outstanding works have been selected to outline these Special Summer Courses, teachers, wishing to use other works, readily may utilize the guide here for an intensive Summer Course. It is given as a measuring rod in laying out recommended that teachers seeking detailed plans for any other book to be selected advise on first procedures in the instruction

of piano beginners purchase and read such Teacher's Manual for "Technic Tales," M. Williams; or for class instruction. The Obviously no teacher would use all of the works as the Teacher's Manual (Book Five) Book One, by Louise Rohyn; or "What to Teaching Piano in Classes" manual. The plan admits of the selection of "Music Play for Every Day;" or the Teach at the Very First Lessons" by John schedule may be fitted to any starting date, of material best adapted to the needs.

| SUBJECT | FIRST WEEK—June 25 to June 30 | SECOND WEEK—July 2 to July 7 | THIRD WEEK—July 9 to July 14 | FOURTH WEEK—July 16 to July 21 | FIFTH WEEK—July 23 to July 28 | SIXTH WEEK—July 30 to Aug. 4 | SEVENTH WEEK—Aug. 6 to Aug. 11 | EIGHTH WEEK—Aug. 13 to Aug. 18 | |
|--|---|--|--|--|---|--|--|---|---|
| PIANO—For the Young Beginner | Lesson 1—Use the portion indicated of any one of the following books: MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 1, pages 2-5. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 2-4. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-1. Lesson 2 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 2, pages 5-7. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 5-7. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-2. | Lesson 3 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 3, pages 7-9. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 7-9. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-3. Lesson 4 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 4, pages 9-11. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 9-11. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-4. | Lesson 5 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 5, pages 11-13. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 11-13. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-5. Lesson 6 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 6, pages 13-15. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 13-15. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-6. | Lesson 7 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 7, pages 15-17. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 15-17. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-7. Lesson 8 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 8, pages 17-19. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 17-19. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-8. | Lesson 9 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 9, pages 19-21. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 19-21. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-9. Lesson 10 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 10, pages 21-23. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 21-23. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-10. | Lesson 11 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 11, pages 23-25. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 23-25. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-11. Lesson 12 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 12, pages 25-27. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 25-27. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-12. | Lesson 13 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 13, pages 27-29. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 27-29. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-13. Lesson 14 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 14, pages 29-31. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 29-31. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-14. | Lesson 15 MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 15, pages 31-33. BEGINNER'S BOOK, by Theodore Paganini, Sonata, pages 31-33. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1-15. | |
| PIANO—For the Adult Beginner | Lesson 1—Use either work. BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 5-7 and Exercises 1-2. STANDARD GRADED COURSE, (Mathews), Grade 1, Pages 2-3 and Exercises 1-10. Lesson 2 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 7-9 and Exercises 3-4. STANDARD GRADED COURSE, Grade 1, Exercises 11-17. | Lesson 3 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 9-11 and Exercises 5-6. STANDARD GRADED COURSE, Grade 1, Exercises 18-24. Lesson 4 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 11-13 and Exercises 7-8. STANDARD GRADED COURSE, Grade 1, Exercises 25-31. | Lesson 5 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 13-15 and Exercises 9-10. STANDARD GRADED COURSE, Grade 1, Exercises 32-38. Lesson 6 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 15-17 and Exercises 11-12. STANDARD GRADED COURSE, Grade 1, Exercises 39-45. | Lesson 7 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 17-19 and Exercises 13-14. STANDARD GRADED COURSE, Grade 1, Exercises 46-52. Lesson 8 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 19-21 and Exercises 15-16. STANDARD GRADED COURSE, Grade 1, Exercises 53-59. | Lesson 9 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 21-23 and Exercises 17-18. STANDARD GRADED COURSE, Grade 1, Exercises 60-66. Lesson 10 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 23-25 and Exercises 19-20. STANDARD GRADED COURSE, Grade 1, Exercises 67-73. | Lesson 11 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 25-27 and Exercises 21-22. STANDARD GRADED COURSE, Grade 1, Exercises 74-80. Lesson 12 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 27-29 and Exercises 23-24. STANDARD GRADED COURSE, Grade 1, Exercises 81-87. | Lesson 13 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 29-31 and Exercises 25-26. STANDARD GRADED COURSE, Grade 1, Exercises 88-94. Lesson 14 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 31-33 and Exercises 27-28. STANDARD GRADED COURSE, Grade 1, Exercises 95-101. | Lesson 15 BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 33-35 and Exercises 29-30. STANDARD GRADED COURSE, Grade 1, Exercises 102-108. | |
| PIANO—Early Intermediate Course | Lesson 1—Use the portion indicated of any one of the following books: STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 1, page 10. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 10-12. Heller-Phillip, Book 1, Etude 1. Lesson 2 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 2, page 11. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 11-13. Heller-Phillip, Book 1, Etude 2. | Lesson 3 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 3, page 12. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 12-14. Heller-Phillip, Book 1, Etude 3. Lesson 4 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 4, page 13. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 13-15. Heller-Phillip, Book 1, Etude 4. | Lesson 5 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 5, page 14. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 14-16. Heller-Phillip, Book 1, Etude 5. Lesson 6 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 6, page 15. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 15-17. Heller-Phillip, Book 1, Etude 6. | Lesson 7 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 7, page 16. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 16-18. Heller-Phillip, Book 1, Etude 7. Lesson 8 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 8, page 17. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 17-19. Heller-Phillip, Book 1, Etude 8. | Lesson 9 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 9, page 18. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 18-20. Heller-Phillip, Book 1, Etude 9. Lesson 10 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 10, page 19. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 19-21. Heller-Phillip, Book 1, Etude 10. | Lesson 11 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 11, page 20. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 20-22. Heller-Phillip, Book 1, Etude 11. Lesson 12 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 12, page 21. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 21-23. Heller-Phillip, Book 1, Etude 12. | Lesson 13 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 13, page 22. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 22-24. Heller-Phillip, Book 1, Etude 13. Lesson 14 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 14, page 23. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 23-25. Heller-Phillip, Book 1, Etude 14. | Lesson 15 STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 15, page 24. Piano, Vol. 3, by Theodore Paganini, Sonata, pages 24-26. Heller-Phillip, Book 1, Etude 15. | |
| PIANO—Recreational Course | Various desirable studies and pieces offer excellent supplementary material that might be selected for this course. Some are: The Robyn-Itanos; Interpretation Studies by Bornschien; Melodies in Difficult Keys by Bilhro; Album of Trills; Standard Compositions for the Piano (Mathews) Grade 3; Spring-Album of Piano Solos and Standard Brilliant Album. | Lesson 1—Use the portion indicated of any one of the following books: STANDARD GRADED COURSE, (Mathews), Grade 4, Lovis Song, page 22. Staccato Etude, Supplement, page 23. Heller-Phillip, Vol. 2, Etude 1. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 1, Exercises 1-4. Lesson 2 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 1, page 25. Heller-Phillip, Vol. 2, Etude 2. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 1, Exercises 4-8. | Lesson 3 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 2, page 26. Heller-Phillip, Vol. 2, Etude 2. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 2, Exercises 1-5. Lesson 4 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 3, page 27. Heller-Phillip, Vol. 2, Etude 3. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 2, Exercises 5-8. | Lesson 5 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 4, page 28. Heller-Phillip, Vol. 2, Etude 4. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 3, Exercises 1-6. Lesson 6 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 5, page 29. Heller-Phillip, Vol. 2, Etude 5. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 3, Exercises 6-9. | Lesson 7 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 6, page 30. Heller-Phillip, Vol. 2, Etude 6. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 4, Exercises 1-7. Lesson 8 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 7, page 31. Heller-Phillip, Vol. 2, Etude 7. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 4, Exercises 7-9. | Lesson 9 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 8, page 32. Heller-Phillip, Vol. 2, Etude 8. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 5, Exercises 1-8. Lesson 10 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 9, page 33. Heller-Phillip, Vol. 2, Etude 9. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 5, Exercises 8-9. | Lesson 11 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 10, page 34. Heller-Phillip, Vol. 2, Etude 10. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 6, Exercises 1-9. Lesson 12 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 11, page 35. Heller-Phillip, Vol. 2, Etude 11. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 6, Exercises 9-9. | Lesson 13 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 12, page 36. Heller-Phillip, Vol. 2, Etude 12. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 7, Exercises 1-10. Lesson 14 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 13, page 37. Heller-Phillip, Vol. 2, Etude 13. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 7, Exercises 10-10. | Lesson 15 STANDARD GRADED COURSE, (Mathews), Grade 4, Etude 14, page 38. Heller-Phillip, Vol. 2, Etude 14. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1, Lesson 8, Exercises 1-11. |
| HISTORY AND THEORY | Lesson 1—Use the portion indicated of any one of the following books: THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, The Renaissance, The Baroque, The Eighteenth Century, The Nineteenth Century, The Twentieth Century, Pages 23-26. Lesson 2 THE STANDARD HISTORY OF MUSIC, Early French Music, The Harp, The Organ, The Piano, The Violin, The Viola, The Cello, The Double Bass, Pages 27-30. | Lesson 3 THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, The Renaissance, The Baroque, The Eighteenth Century, The Nineteenth Century, The Twentieth Century, Pages 27-30. Lesson 4 THE STANDARD HISTORY OF MUSIC, Early French Music, The Harp, The Organ, The Piano, The Violin, The Viola, The Cello, The Double Bass, Pages 31-34. | Lesson 5 THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, The Renaissance, The Baroque, The Eighteenth Century, The Nineteenth Century, The Twentieth Century, Pages 35-38. Lesson 6 THE STANDARD HISTORY OF MUSIC, Early French Music, The Harp, The Organ, The Piano, The Violin, The Viola, The Cello, The Double Bass, Pages 39-42. | Lesson 7 THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, The Renaissance, The Baroque, The Eighteenth Century, The Nineteenth Century, The Twentieth Century, Pages 43-46. Lesson 8 THE STANDARD HISTORY OF MUSIC, Early French Music, The Harp, The Organ, The Piano, The Violin, The Viola, The Cello, The Double Bass, Pages 47-50. | Lesson 9 THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, The Renaissance, The Baroque, The Eighteenth Century, The Nineteenth Century, The Twentieth Century, Pages 51-54. Lesson 10 THE STANDARD HISTORY OF MUSIC, Early French Music, The Harp, The Organ, The Piano, The Violin, The Viola, The Cello, The Double Bass, Pages 55-58. | Lesson 11 THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, The Renaissance, The Baroque, The Eighteenth Century, The Nineteenth Century, The Twentieth Century, Pages 59-62. Lesson 12 THE STANDARD HISTORY OF MUSIC, Early French Music, The Harp, The Organ, The Piano, The Violin, The Viola, The Cello, The Double Bass, Pages 63-66. | Lesson 13 THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, The Renaissance, The Baroque, The Eighteenth Century, The Nineteenth Century, The Twentieth Century, Pages 67-70. Lesson 14 THE STANDARD HISTORY OF MUSIC, Early French Music, The Harp, The Organ, The Piano, The Violin, The Viola, The Cello, The Double Bass, Pages 71-74. | Lesson 15 THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, The Renaissance, The Baroque, The Eighteenth Century, The Nineteenth Century, The Twentieth Century, Pages 75-78. | |
| VIOLIN—Young Beginner's Course | Lesson 1—Use the portion indicated of any one of the following books: THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 1-4. FIRST LESSONS ON THE VIOLIN, Lesson 1, Exercises 1-4. Lesson 2 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 5-8. FIRST LESSONS ON THE VIOLIN, Lesson 2, Exercises 1-4. | Lesson 3 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 9-12. FIRST LESSONS ON THE VIOLIN, Lesson 3, Exercises 5-8. Lesson 4 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 13-16. FIRST LESSONS ON THE VIOLIN, Lesson 4, Exercises 9-12. | Lesson 5 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 17-20. FIRST LESSONS ON THE VIOLIN, Lesson 5, Exercises 13-16. Lesson 6 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 21-24. FIRST LESSONS ON THE VIOLIN, Lesson 6, Exercises 17-20. | Lesson 7 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 25-28. FIRST LESSONS ON THE VIOLIN, Lesson 7, Exercises 21-24. Lesson 8 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 29-32. FIRST LESSONS ON THE VIOLIN, Lesson 8, Exercises 25-28. | Lesson 9 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 33-36. FIRST LESSONS ON THE VIOLIN, Lesson 9, Exercises 29-32. Lesson 10 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 37-40. FIRST LESSONS ON THE VIOLIN, Lesson 10, Exercises 33-36. | Lesson 11 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 41-44. FIRST LESSONS ON THE VIOLIN, Lesson 11, Exercises 37-40. Lesson 12 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 45-48. FIRST LESSONS ON THE VIOLIN, Lesson 12, Exercises 41-44. | Lesson 13 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 49-52. FIRST LESSONS ON THE VIOLIN, Lesson 13, Exercises 45-48. Lesson 14 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 53-56. FIRST LESSONS ON THE VIOLIN, Lesson 14, Exercises 49-52. | Lesson 15 THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Exercises 57-60. FIRST LESSONS ON THE VIOLIN, Lesson 15, Exercises 53-56. | |

WRITE FOR LISTS OF INTERMEDIATE AND ADVANCED VIOLIN COURSE, ADVANCED PIANO MATERIALS, VOICE STUDY AND PIPE ORGAN STUDY

A SUMMER COURSE IN PIANO OR VIOLIN STUDY IS MORE INTERESTING WHEN A HISTORY OR A THEORY COURSE ALSO IS TAKEN.

The Father of the Pianoforte

CLEMENTI 1752-1832

By CLARENCE LUCAS



MUZZIO CLEMENTI

wrote his own sonatas. His library contained almost all the compositions of Clementi for the piano. And he gave them to his nephew Carl in preference to the many less valuable works of his own teacher, Carl Czerny.

The writer of an article on Clementi in the Quarterly Musical Magazine of London for the year 1820 says: "I have heard Dussek, Steibelt, Woelfl, Beethoven, and other eminent performers on the Continent, who had had no opportunity of receiving personal instructions from Clementi, declare that they had formed themselves entirely on his works."

He established the principles of fingering and touch on which the modern school of piano playing is founded.

Mozart versus Clementi

FROM LONDON, where he began his public career, Clementi went to Paris and was astonished at the warmth of his reception there, the French being more demonstrative than the English. Two years later he visited Vienna, where he met Haydn and Mozart. In 1781 the Emperor Joseph II, who was a great lover of music, had Mozart and Clementi play to him, and spent many evenings at their company. The verdict was that Clementi's execution was by far the more powerful and masterly, especially in passages in which that Mozart played with deeper feeling and more poetry. At any rate, the encounter left its mark on Mozart; for he used a theme of a Clementi sonata for the first theme of his overture to "The Magic Flute" several years later.

Clementi visited Strassburg, Munich, and St. Petersburg, meeting everywhere with the same extraordinary success. When the great pianist Dussek was asked to play after Clementi at a concert, he modestly refused. To attempt anything in the same style would be presumption; and what sonata, what concerto, or what other regular composition could he play which he had never touched insidiously after what we have heard?"

The Line of a Great Tradition
THE MOST famous German pianist of the day was Schröter, whose young

widow befriended Haydn in London. He was asked to play some of Clementi's works and he replied, "They can be performed only by the author himself or the devil." In 1783 J. B. Cramer, then a boy of about twelve, became his pupil. Several years later Beethoven said that Cramer was the greatest pianist he had ever heard. Of another of his pupils Clementi said, "Such was the quickness of conception, retentiveness of memory and facility of execution which this highly gifted boy possessed, that I seldom had occasion to make the same remark to him a second time." Clementi took this wonderful boy to Vienna and then to St. Petersburg, introducing him to the aristocracy and the musician of the Russian capital. The boy's name was John Field.



WESTMINSTER ABBEY
Clementi is buried in the cloisters nearby

From Handel to Liszt

CLEMENTI was born in Rome in 1752, and lived most of his life in England, where he died at the age of eighty in 1832. When he was born Handel was still alive and when he died Liszt was talked of as a prodigy. His life began four years before Mozart was born and ended five years after Beethoven died.

SELF-TEST QUESTIONS ON MR. LUCAS' ARTICLE

1. Name five great musicians whose style was admittedly formed on that of Clementi's.
2. Contrast Mozart and Clementi, in their piano playing.
3. What indication did Mozart give of his admiration for Clementi?
4. In what style did Clementi appear best that of pianist?
5. What great contributions did he make to musical literature?



THE ROYAL ACADEMY OF MUSIC



THE ROYAL COLLEGE OF MUSIC

Little Visits to European Musical Shrines LONDON—A WORLD MUSIC CENTER

Twenty-third in the Series of Musical Travels

By JAMES FRANCIS COOKE

PART II

ENGLAND, as a kingdom and part of a vast empire, naturally lays great stress upon royal patronage. We musical republicans on this side of the sea gladly concede the notable advantage of having high officials of the government exercise the royal stamp of approval, signifying the symbolic touch of the court music. For instance, here is a copy of the title page of the announcement of the Royal Philharmonic Society, for its one hundred and twenty-second season (1933-1934). Witness the fascination of the regal éclat of this fascicle.

SECOND EDITION
August, 1933

THE ROYAL PHILHARMONIC SOCIETY
FOUNDED 1813

122nd Season, 1933-1934

PATRON:
HIS MAJESTY THE KING AND QUEEN
HIS ROYAL HIGHNESS THE PRINCE OF WALES
HIS ROYAL HIGHNESS THE PRINCE GEORGE

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12, BUNDOCK STREET, E. 1. Muzic 307

Beecham, but with many guest conductors. Save for three composers (Steinhammar, Palci and Manfredi) the creators of the sixtiest five compositions scheduled for that season are all well known to American symphonic audiences. Five English composers are listed—Bax, Delius, Elgar, Cyril Scott and Vaughan Williams. These concerts are given in Queen's Hall. Single tickets for these concerts cost from ten shillings sixpence, to two shillings for unreserved seats. The Philharmonic Orchestra also gives so-called popular concerts on Sunday afternoons, at considerably reduced prices. As Mr. Boosey says, notable features of the London concert season are the Promenade Concerts, which also are given in Queen's Hall. In 1933 these concerts began on August twelfth and were given nightly for eight weeks. The orchestra—the British Broadcasting Orchestra, under the direction of Sir Henry Wood—was one of ninety players. A single promenade ticket cost two shillings. A season ticket for these concerts cost thirty-seven shillings and sixpence, which, with our old rate of exchange (a shilling equaling twenty-four cents), would cost eight dollars and twenty-eight cents. Reserved seats cost from seventy-two cents to one dollar and eighty cents.

The concerts of the London Symphony Orchestra, under its very able conductor, Sir Hamilton Harty, also have been held at Queen's Hall, mostly on Monday nights. The British Broadcasting Corporation series are given on Wednesday evenings, at Queen's Hall and in the Concert Hall at Queen's Hall, mostly on Monday nights. It should be remembered that the revenue of the Broadcasting Society does not come from advertising but from public subscriptions, world-wide and other sources.

Where Letters Trail on Names
THE BRITISH APPETITE for certificates and degrees is inherent. In some ways the examinations leading to the degrees have worked splendidly to raise standards of proficiency, but in other

ways they have put the stamp of approval, for one of the most evasive and subtle of all the arts, upon some singularly un-English folks. Even the most patriotic of English musicians will candidly confess that they know many "degraded and certified" gentlemen who really never should have had anything whatever to do with music. Apart from the splendidly dignified examinations of the venerable English universities, the next stage are the honors granted upon test by "The Associated Board of the Royal Schools of Music, London," The Royal Academy and the Royal College of Music. This body, founded in 1889, holds examinations in local centers throughout the entire British Empire. It is of course far above the suggestion of commercial promotion which has attached itself to some examining bodies (unfortunately including some American organizations where the chief examiner seems to be the silver eagle). The Associated Board has some seventy-five local examination centers in Great Britain. It has a board of examiners, including many of the most distinguished musicians of the land—some forty with distinctions from the great universities. The Board holds examinations in elocution, as well as music.

Americans interested in the extensive machinery of the Associated Board may find in their public libraries the prospectus issued by this body. The examinations of the Associated Board should not be confounded with the examinations conducted for the students who have taken the resident course of the Royal Academy or the Royal College. These institutions rank with the foremost musical educational institutions of the world.

A Mother in Musical Israel
THE ROYAL ACADEMY OF MUSIC, founded in 1822, has a barrage of some sixty patrons, directors, committees, honorary officers, and administrative officers, which American readers cannot fail to regard with awe. Add to these over

one hundred and seventy-five professors, sub-professors and teachers, and one gains an idea of the formidable nature of this great institution.

The new building of the Academy was formally opened in 1912 and is one of the finest music school buildings in Europe. The concert hall, "The Duke's Hall," seats seven hundred and has room for a choir and orchestra of one hundred and fifty. In addition to this, there are two other auditoriums, the Duke's Theater (seating capacity two hundred) and the Century Lecture Hall (seating one hundred and fifty). The building has six floors, most of which are given over to class rooms. The institution possesses a large and active library—four thousand volumes being circulated annually.

The faculty (also the faculty of the Royal College) looks like an excerpt from the Musical Who's Who of England. We see such names, for instance, as the Hon. Arthur Bliss, Paul Gorder (son of Professor Frederick C. Gorder, for years a regular contributor to THE ETUDE MUSIC MAGAZINE), Harry Farjeon, Arthur Hinton, Norman O'Neill, York Bowen, Felix Swinestadt, Stanley Marchant and Sir Henry Wood.

The cost of instruction at the Royal Academy varies with the number of studies taken. The entrance fee is two guineas (normally \$10.50). The fee for the ordinary curriculum is fourteen guineas (normally \$73.50) a term. All fees are payable in advance.

There are three orchestras of students—Senior, String and Conductors—with numerous ensemble and opera classes, choirs and dramatic classes.

Honors Bestowed

THE HIGHEST distinction this institution grants is a Fellowship, an honor greatly coveted by all musical Britons. It is limited to one hundred and fifty Fellows, most of whom have been past students who have distinguished themselves in any of the subjects which form part of the course of

The Diminished Seventh Chords

By GEORGE B. THORNTON

THERE are six useful diminished seventh chords in every key. In the key of C one is founded on B (natural), and has for its members B, D, F, and A flat:

Ex. 1

This chord resolves easily and naturally to the chord of C, the tonic. Another diminished seventh, that has for its fundamental C sharp, consists of C sharp, E, G and B flat; Ex. 1 (b). The chord resolves naturally to the minor chord founded on D, the super-tonic. Another has for its fundamental D sharp, its component parts being D sharp, F sharp, A, and C; Ex. 1 (c). This chord resolves to the minor chord whose fundamental is E, or, in other words, to the

chord known as the mediant. Another diminished seventh chord has for its fundamental E, its members being E, G, B flat and D flat; Ex. 1 (d). This seventh resolves to the major chord whose fundamental is F, the sub-dominant. Another is founded on F sharp, and has for its constituents F sharp, A, C and E flat; Ex. 1 (e). This chord resolves to the one whose fundamental is D or to the chord of C, the tonic. Another diminished seventh chord has for its fundamental G sharp, its members being G sharp, B, D and F; Ex. 1 (f). The chord resolves to the minor chord whose fundamental is A or to the sub-mediant.

It will be seen that all the diminished seventh chords resolve to the most useful chords of the key, major and minor. It will be seen that Ex. 1 (a) went to the tonic, an

indispensable major chord, that Ex. 1 (b) went to the super-tonic, a most useful minor chord, that Ex. 1 (c) went to the mediant, an important minor chord, that Ex. 1 (d) resolved to the sub-dominant, an important major chord, that Ex. 1 (e) resolved to the dominant, the most important and useful chord of composition, that Ex. 1 (f) went to the sub-mediant, another important minor chord, the tonic of the minor key.

The following peculiarity is noticeable in the resolutions of these seventh chords: those that go to major chords resolve in a manner different from those that go to minor chords. For example, (a), (d) follows; the fundamental ascends a half-

tone; the third is free; the fifth descends a half-tone; and the seventh descends a half-tone. Then (b), (c) and (e), going to minor chords, resolve as follows: the fundamental ascends a half-tone; the third ascends a half-tone; the fifth is free; and the seventh descends a half-tone.

With these six diminished seventh chords, the six chords to which they resolve, and with the twelve chords of the related keys—diminished sevenths, major and minor—can we wonder that music may be made so lovely?

And still they come! New York's new mayor, Fiorello La Guardia, is an amateur musician and the son of a professional musician. He plays the cornet.

study of the Academy." These are elected by the directors after this order:

- Honorary Fellows
- Honorary Members
- Associatehip (Causa Honoris)
- Associatehip (by examination)
- Licentiatehip
- Special Diploma
- Licentiatehip (Honors)
- Diploma
- Graduate

There are some fifty-five scholarships, most of which naturally are restricted to British born students. One is restricted to Jewish students. One is open to vocalists between the ages of seventeen and twenty-two, born in America as well as in Great Britain.

An idea of the work done at the Royal Academy may be gained by the fact that since 1912 the opera class has performed thirty-five complete works including "Fidelio".....Beethoven "Carmen".....Bizet "Venus and Adonis".....Dr. Blow "Drosses" (A Melodrama).....P. Cordey "Margaret".....F. Cordey "L'Enfant Prodigue".....Debussy "The Enchanted Garden".....T. Dumhill "Merrie England".....German "The Blue Peter".....Armstrong Gibbs "Savitr".....Gustav Holst "Hansel and Gretel".....Humperdick "I Pagliacci".....Leoncavallo "Cricket on the Hearth".....Mackenzie "Macon".....Massenet "Bastien and Bastienne".....Mozart "Don Giovanni".....Mozart "The Impresario".....Mozart "The Magic Flute".....Mozart "The Marriage of Figaro".....Mozart "The Nightingale and the Rose".....Cubbert Nunn

"La Serva Padrona".....Pergolesi "Gianni Schicchi".....Puccini "La Bohème".....Puccini "Madam Butterfly".....Puccini "Dido and Eneas".....Purcell "Samson and Delilah".....Saint-Saëns "The Lover from Japan".....Sandford "Princess Ida".....Sullivan "Trial by Jury".....Sullivan "The Yeomen of the Guard".....Sullivan "Nadeshia".....Goring Thomas "Falstaff".....Verdi



THE GUILDHALL SCHOOL OF MUSIC

"Rigoletto".....Verdi "The Mastersingers of Nuremberg".....Wagner "The Valkyrie".....Wagner

*Performances of these Operas were given entirely staged, rehearsed and produced by students.

A "Big Brother"

THE MAIN REASON for discussing the Royal Academy of Music before the Royal College is its chronological position. The artistic standing of the Royal College is of the highest; its facilities and its great faculty are unsurpassed. It is, however, fifty-one years younger than the Royal Academy, as it was founded in 1883. It was opened on May seventh of that year, by His late Majesty, King Edward VII (then Prince of Wales). The building the college originally occupied (near the Royal Albert Hall) is now occupied by the Royal College of Organists. The present building on Prince Consort Road was also opened by His Majesty Edward VII (still the Prince of Wales) for His Majesty Queen Victoria.

This building, in that period of low prices, cost about \$240,000, and it is one of the finest buildings devoted to music in the world. Its Concert Hall accommodates nine hundred persons. Its beautiful organ was presented by the late Sir Hubert Parry, Director of the College from 1895 to 1918. Years ago, when the writer was a student in Europe, he visited Sir Hubert at the Royal College. Overcome by the beauty of the building and the high efficiency of the student orchestra (which the writer at that time felt was the best student orchestra in Europe), he expressed himself in fulsome terms to the Director, who replied, "Buildings do not make the reputations of music schools. Performances do."

In addition to the beautiful Concert Hall, there is the Parry Theater, finely equipped and with a seating capacity of from five hundred and fifty to six hundred. The edifice is also distinguished by many beautiful memorial rooms. The Donaldson Museum at the Royal College, which is exquisitely decorated in Italian style, was presented with a very

valuable and interesting collection of ancient musical instruments, by His late Majesty King Edward VII. A visit to the museum should be a part of the itinerary of every musical visitor to London, if only to see that most romantic instrument, the guitar upon which David Rizzio is said to have accompanied himself when singing before his patron, Mary, Queen of Scots.

The fees for the Royal College are very nearly the same as those of the Royal Academy, for the three terms, Christmas (beginning about September nineteenth), Easter (beginning about the ninth of January) and Midsummer (beginning about the first of May).

There are sixty open scholarships, restricted to His Majesty's subjects, obtainable by examination only. In addition there are twenty-five close, local and special scholarships, which have restrictions. One, for instance, is for students from Bristol, or the counties of Gloucester, Somerset, Wilts or Dorset. Another is restricted to the district of Utterston, Lancashire, another for Kent, another for Liverpool, and so on. As in most English institutions, the ambitious student also can earn liberal prizes by "exhibitions" (performances in public) and through prizes for superior work.

And Others Still

THE LENGTH of this chapter prohibits the giving of adequate attention to the famous Guildhall School of Music, under the direction of Sir Landon Ronald. This great school was founded in 1889 by the Corporation of London. It has a staff of over one hundred professors, including some of the most distinguished musicians in England. It offers one hundred and ten prizes, medals and scholarships. Through its genial and able secretary, Mr. H. Saxe-Wynham, we have been kept informed for years of the great work which this fine institution is doing.

The splendid building occupied by the Guildhall School cost, at its opening in 1887, \$130,000, and is worth many times that amount at present day rates. It has a fine auditorium (theater), and excellent class rooms. The tuition fees for this popular school are very low and vary

(Continued on page 326)



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Orchestral Voices—The Strings

By ARTHUR OLAF ANDERSEN

OF THE FOUR groups of orchestral instruments, the greatest burden of work falls to the string choir. This is not alone evident in the compositions of the classicists but is also true in the scores of the modern and ultra-modern writers. Why? Because the string section is not only a happy medium of expression for all varieties of technical utterance, but is also the most facile in deliberate melodic line, in harmonic background, in counter-melodizing, in diversity of tonal values and in rhythmic efficiency.

When the composer is using this orchestral *me'tier* for expression he finds that there are fewer impossibilities with which to contend than there are in the other instrumental groups at hand. He knows that he can build safely from the foundation of the double basses up through the baritone and tenor sections of the cellos; through the alto voicing of the violas and the mezzo-soprano of the second violins; and finally to the superb soprano singing of the first violins, all of which are good. What he must know is how to regulate; all; to combine, balance and make the most of these tonal vibrators of varying ranges. How is this accomplished? Let us suppose that he is setting the following simple fragment in the string section.

Ex. 1 Allegro

Upon looking through this bit, it is disclosed that it is written in two voices or parts and also that it is clearly defined harmonically and rhythmically, rather fast in tempo and *mezzoforte* or moderately loud in dynamics. The viola and cello could play this easily, but this would give to it but a bare and literal string version without making use of its many alluring possibilities.

We have five capable stringed instruments, each of which should have a bit to do in the orchestral interpretation.

Let us decide to have the first violins carry the melody while the viola takes the Alberti bass line. What about the second violin? It may do one of two things: supply harmonic background or counter-melodize. If the decision is to supply the harmonic filling by double-stopping, the second violin should be given two notes chords expressive of the harmonies. In the first measure we find that the tonic triad, (G, B, D) is used and that the tempo signature calls for but two beats to the measure or, in other words, a primary and

a secondary accent. By this we determine that if we are to make use of double-stops for the second violin we should employ them on the accents, or two to the measure. Which tones shall we employ for these stops? First of all, the two notes of each stop should be under the melody in order not to interfere with or distract from this all-important singing voice. Then, again, neither of these two notes should extend below the bass line, thus introducing a tone below the intended foundation note.

Next we must consider the best notes to double in the triad since the double stop is bound to create a doubling. We would do well to conform to the old rules of harmony in this matter. For instance, avoid doubling major thirds of triads and leading tones. Thus we find in the first chord of the first measure that there is no third expressed until the second beat. Therefore we can employ a stop containing the major third to good advantage on the first and also on the third beat. Consequently the interval of a sixth G down to B is a very suitable double stop for both accents. The next measure, containing the dominant seventh, suggests the doubling of the root and the addition of the fifth for both stops; the third measure, tonic triad, (G and D); the fourth measure again D and A. Thus in the trio arrangement we note the following:

Ex. 2 Allegro

Upon looking through this bit, it is disclosed that it is written in two voices or parts and also that it is clearly defined harmonically and rhythmically, rather fast in tempo and *mezzoforte* or moderately loud in dynamics. The viola and cello could play this easily, but this would give to it but a bare and literal string version without making use of its many alluring possibilities.

We have five capable stringed instruments, each of which should have a bit to do in the orchestral interpretation.

Let us decide to have the first violins carry the melody while the viola takes the Alberti bass line. What about the second violin? It may do one of two things: supply harmonic background or counter-melodize. If the decision is to supply the harmonic filling by double-stopping, the second violin should be given two notes chords expressive of the harmonies. In the first measure we find that the tonic triad, (G, B, D) is used and that the tempo signature calls for but two beats to the measure or, in other words, a primary and

Now that we have considered the two possibilities for the second violin, let us return to the cello and bass, and see what we can discover for them. There are two possibilities for the cello: (1) playing the accented bass notes or (2) carrying the entire figuration. If the first method is chosen, the viola and cello will perform as follows:

Ex. 4

If the second method is chosen, the viola should then fill in the harmonies by double-stopping or counter-melodizing. Either manner of procedure is favorable. The string score is now a bit more imposing:

Ex. 5 Allegro

Up to this point we have not considered dividing the strings, but with this possibility before us we can now transcribe our fragment as follows:

Ex. 6 Allegro

We shall now add the double-bass to our string group, for with so many possibilities in the way of harmonic fillings and counter-melodizing, we shall need another low voice to help to sustain the broadening of our arrangements. As we all know, the double-bass sounds an octave lower than notated, and in consequence we are permitting the accented bass notes to sound in octaves. Our first arrangement for full string voicing then presents itself:

Ex. 6

The theme is again carried in the first violins. The second violins are divided, half of them playing the counter-melody (stems up), the remainder doing the double-stops (stems down). The violas have the figuration. The cellos also are divided, one section performing the rhythmic counter-melody while the other half doubles with the bass on the underpinning. This version is smarter and brighter than the preceding transcription.

Thus far the cello has been playing the literal tones of the composition. Now the feel that the time has come to give it a counter-melody of the same rhythm as is displayed by the figuration. In this, one again must be very careful to avoid the doubling of major thirds and leading tones. So, in forming this filled voice, we must consider what each instrument is doing and be governed accordingly in our choice of tonal doublings. Using the last example as the recipient for this filled voice, we shall consider the instrumentation in this arrangement. The following accompanying melody will fit in nicely against the main melody in the first violins and the counter-melody of the second violins, as well as against the double stops of the violas:

Ex. 7 Cello

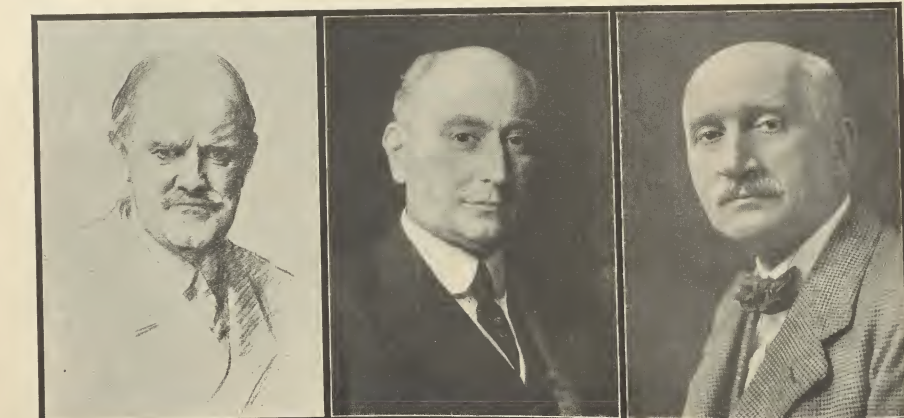
Up to this point we have not considered dividing the strings, but with this possibility before us we can now transcribe our fragment as follows:

Ex. 8 Allegro

The theme is again carried in the first violins. The second violins are divided, half of them playing the counter-melody (stems up), the remainder doing the double-stops (stems down). The violas have the figuration. The cellos also are divided, one section performing the rhythmic counter-melody while the other half doubles with the bass on the underpinning. This version is smarter and brighter than the preceding transcription.

We have done very little so far with the melody, having been content to let the first

(Continued on page 319)



SIR HUGH P. ALLEN K.C.V.O., MUS. DOC., ETC. Director of the Royal College of Music

SIR LANDON RONALD Director of the Guildhall School of Music

JOHN B. MCEWEN, M.A., MUS. DOC., ETC. Principal of the Royal Academy of Music

The Divine Purcell

England's Most Distinctive Master Composer and His Music

By TOD B. GALLOWAY

THE ADJECTIVE of "divine," as applied to Henry Purcell, is not the idea of the writer nor original with him. It was the favorite expression of appreciation from Purcell's contemporaries and those of the succeeding generation. It seems to have been impossible for the writers of his own and the following generation to refer to him except in such extreme terms. Purcell, who had the ambition of exceeding everyone of his own time and who succeeded without contradiction in this ambition, being overwhelmed with praise from his time to the present, has paid the penalty of the English talent of extolling what it most neglects. That anyone so celebrated and respected in his own time should have left so few memorials besides his compositions is disheartening to conscientious biographers.

It is necessary to recall some of the facts of Purcell's life in order to understand his environment and to discover how it happened that he was so gifted to do particular work he had to do, what his claims to greatness are, why they were so fully recognized by his contemporaries and why his work was so neglected after his death.

The very date of his birth is conjectured and no closer reckoning of it is obtainable than that which the monument to him in Westminster Abbey affords, namely, that he died on November 21, 1695, in the thirty-seventh year of his age. This is almost certainly the date of his birth as 1658.

Conjectures and Clues

THE FACTS of Purcell's life are largely matters of supposition hidden away in official records, official appointments and professional activities with only a few clues left us—for after all he was a human being. The gossipy inquisitive Peyps who would undoubtedly have thoughtlessly closed his diary when Purcell was a child of ten. The memoirs and journals of his time give us only a glimpse of extreme adulation and admiring astonishment. Everyone of his time seems alike overwhelmed by his talent. He was an artist and a man with an unbelievable precociousness, who passed across the stage of history, a scarcely unreal figure, scarcely human and something less than divine.

It must be remembered that the figure of Purcell does not stand out alone as an isolated fact in the history of development of English music. The story of the slow evolution of the English people into the music loving, music creating, nation is a fascinating one.

The Tudors were all musical and in every way encouraged the development of the art. Henry VIII was not only a musician himself but a composer as well. Queen Elizabeth was a more than creditable performer on the Virginals. Through her encouragement of the performance of Masses and dances and the singing of Madrigals and glees of all description, English music during her reign made a distinct advance. With the Stuarts led by no means the natural love of music which characterized the Tudors, the Advent of Henry Purcell came about as a natural impulse of the English to follow its traditional inclination.

Purcell came of a musical family and in his case heredity may certainly be said to have played its part. His father, also

Henry Purcell, was connected with the choir of Westminster Abbey, and Peyps insatiate lover of music that he was, valued his acquaintance with this "Master of Musicus."

An Ancestral Calling

UNFORTUNATELY Purcell's father died when he was quite a little boy, and the latter was left to the care of an uncle, Thomas Purcell, who being a gentleman of the Chapel Royal was able early to place the boy in the choir. The Chapel Royal then became the boy's home and school. There he remained until several years after the breaking of his voice and until he had emerged from it to take an active part in the diverse musical life of London where he was soon to succeed to the important post of organist at Westminster Abbey.

We have no positive knowledge that Purcell ever left London though, as we may surmise, a man of his proclivities would likely go to Windsor Castle to present and perform the odes which he wrote for royal occasions or to some country cathedral to play on a new organ built by his friend, Father Smith. All the record that we have, however, shows him employed in some musical activity in London or Westminster, never once outside of the four mile radius from Charing Cross.

Purcell began composing when he was fourteen and soon became the greatest and most original of English composers. He had two brothers, Daniel and Edward, both of whom were gifted musically. Perhaps Purcell's greatest gift to our world lies in the fact that he preserved his essential English individuality, improving on the Italian and French methods, by means of his independence. How, then, is it that the most professional musician in

English history should be comparatively unknown to the present generation? It is not an uninteresting subject of thing in the history of music for a composer's works (such as those of Bach, for instance) to have been set down in one place or another as if they were a commonplace, a thing so easily practicable except in a very narrow field, while at a later date they are made an almost ritualistic worship through-out the musical world. This has been the case, for example, in Mozart's opera, "The

a time it was considered as a preposterous hotch-potch not suitable for the stage whose very existence was, in the end, saved only by Mozart's music. We now know that it is wholly practicable, and it is given frequent representations.

Rediscovering Purcell

DOUBTLESS Purcell will be so rediscovered. Holland says, "It is certain that in his England made a complete composer, equal in scale and scope to the half dozen greatest composers in the world."

Purcell wrote for the church, the theater and the home with equal success. His public life was not overcast, while of his private sorrows we know nothing beyond the fact that three of his children died in infancy. There was undoubtedly consumption in the family, as Purcell himself died early in his thirty-seventh year, probably from the same cause.

It is a record from which we can deduct no picture except that of an enormously successful and ceaselessly active professional musician. Contrary to the general suppositions, it was not Handel but Purcell who brought into English music the grand and massive choral effect which Handel later employed with such marvelous success in his oratorios.

When Purcell was in his thirtieth year he composed the opera "Dido and Aeneas." This was written for and performed by a young ladies' school. It was successful then and its revivals within the present generation in England and America have been equally so; yet "Dido and Aeneas" remained outside of the category of Purcell's normal theatrical work.

With the passing of Elizabeth, the glorious Shakespeare and the other dramatists of this era, England suffered from the Puritan Government and the Civil War which followed it.

With the coming of the Restoration of Charles II and the reaction, and Purcell was born into a world which wanted to be amused. This period saw the making into operas of the Shakespearean and other plays which were wholly unlike the Italian operas. There was no attempt to set the main theme of the play to music. The taste of the audience once wanted masques with a lavish use of scenic devices, costumes, dancing and music. It was

more like a modern pantomime than the operas of Covent Garden.

Genius Spurred to Action

PURCELL WAS not long in getting into the middle of creative work, and his fifteen years, from 1680 until 1695 when he died, were full to overflowing. Every post was open to him; every music making of church or theater required something from him and would have been incomplete without him. His imaginative enterprise was now fully awakened, and his work bore the stamp of his personality in immeasurable melodic and harmonic details.

As regards his royal odes, one writer says, "Togeth'er they attest his extraordinary gift of invention, his almost Shubert-like gift of melody, and above all, his unerring instinct for the placing of words to music."

One of the most permanent results of the Renaissance was the fact that it marked the emergence of the vernacular as the vehicle for the development of music. By it the various nations took their own course in accordance with the principles of their languages and the dictates of racial temperament. The Italian, most clear-sighted and musically originitive, went straight to their mark and achieved it conclusively in producing a great form of art, the opera, to which they have ever since remained faithful.

Claudio Monteverdi produced in 1607 the first enduring work in opera. This form of new music became a tremendous vogue, and the new institution naturally attracted to itself all sorts and conditions of musical artists, composers, singers and instrumentalists. What came into existence as an intuitive stroke of genius tended to be carried on as an industry.

The incentive given to opera by Monteverdi did not stop in Italy but was carried to Paris by his pupil, Cavelli, who sowed a seed which propagated and grew into the French opera cultivated by Lully at the Court of Louis XIV. Lully modeled the general principle of opera in conformation with the first declaration of the French language and with French ideas of dramatic form and expression.

The German Focus

THE GERMANS moved so directly to their roots and the Italians to theirs, but it was a very different goal.

Luther saw at once the necessity of a church choral service in opposition to a ritual of the Roman Church and invented a Protestant choral around which the cantata and passion oratoria gradually crystallized. German vocal music with wealth of folk songs remained as a gift to the world and although it was at first provincial in character it later included even the work of Johann Sebastian Bach.

In England in the meantime the tendency had been to compromise on matters of principle and to be careless as to the nature of art produced by the apparently disconnected efforts of its song writers. Yet if one studies the forerunners of Purcell a certain sequence can be traced which marks the definite stages and effort of those composers in the difficult process of training the language and art of music to run together in double harness.

Purcell came to mould the style of English music into a finished product. Numerous writers have characterized Purcell as the one genius who preserved and carried forward the tradition of English music. It was

(Continued on page 319)

TIME OF LILAC

The easy grace of this fascinating piece brings out all of Mr. Spross' rare melodic genius. It is a fine study for melody playing, with the accompaniment in the same hand. Grade 4.

Moderato M.M. = 104

CHARLES GILBERT SPROSS

* From here go back to the beginning and play to *Fine*; then play *Trio*. Copyright 1934 by The John Church Company.

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Dedicated to my friend Charles-Marie Widor

GRAND PROCESSIONAL AT AVIGNON

GRANDE PROCESSION A AVIGNON

Seven Popes (all French born) reigned in the majestic old city of Avignon. There the most magnificent pageants in religious history were held. Play this March in resplendent style like a procession of Kings. Fifth in the Suite "Palaces in France?"
Grade 4. **Maestoso** M.M. ♩ = 92

JAMES FRANCIS COOKE

Musical score for 'Grand Processional at Avignon' by James Francis Cooke. The score is in 4/4 time and consists of 40 measures. It features a grand staff with treble and bass clefs. The music is marked 'Maestoso' and includes various dynamics such as *mf*, *f*, and *ff*. There are several trills and triplets throughout the piece. A 'CODA' section is indicated at the end of the score.

Musical score for 'Violets at Dawn' by Francesco B. De Leone. The score is in 4/4 time and consists of 50 measures. It features a grand staff with treble and bass clefs. The music is marked 'Moderato' and includes various dynamics such as *ff*, *cresc.*, and *allargando, fff*. There are several trills and triplets throughout the piece. A 'CODA' section is indicated at the beginning of the score.

VIOLETS AT DAWN

Spring in Taormina, Sicily, is very near to Paradise. There on the vernal slopes of the Mediterranean amid the loveliness of the new year, violets spring forth everywhere making the land a great bouquet. This is one of the most fascinating pieces from Mr. De Leone's charming suite "In Sunny Sicily!"

Grade 3½. **Molto moderato** M.M. ♩ = 72

FRANCESCO B. DE LEONE

Musical score for 'Violets at Dawn' by Francesco B. De Leone. The score is in 4/4 time and consists of 25 measures. It features a grand staff with treble and bass clefs. The music is marked 'Molto moderato' and includes various dynamics such as *dolce*, *p*, *ten.*, *dim.*, *cresc.*, *rit.*, *pp*, *mf*, *meno*, *dolciss.*, *calando*, and *molto rit.*. There are several trills and triplets throughout the piece. A 'CODA' section is indicated at the end of the score.

VALSE

THE ETUDE

Grade 3 1/2 Tempo di Valse M.M. ♩ = 76

JAMES H. ROGERS

PASTORALE

Pastorale, as the name implies, has to do with pastoral matters—the fields, the herds, the flocks. In Italy the shepherds still drive their flocks into the cities. They often played upon a pipe which looked like an Oboe and had the same strident tone. The melody in this Pastorale of Mozart should therefore have the same effect. Pastorales are almost always in 3/8 time.

Grade 2 1/2 Andantino (Rather slow) M.M. ♩ = 126

W.A. MOZART
Arr. by William Hodson

THE ETUDE

DANCING SHADOWS

Watch the shadows playing through the branches of an apple tree in May. See how they dance upon the grass and you will catch something of the spirit of this graceful composition.

CAROLINE CASSELL

Grade 3. Allegretto M.M. ♩ = 108

Edited by John Orth

PRELUDE, IN A♭ MAJOR

CÉSAR CUI (1835-1918)

César Cui is one of the most melodic of the Russian composers. He probably employed the device of $\frac{3}{8}$ metre to insure a slow performance (Larghetto e sostenuto). By playing the composition in ordinary triple time as you would a piece in three-quarter metre, just imagine each quarter note as an eighth note, and each eighth as a sixteenth, the rhythm may appear simpler to you. Grade 6.

Larghetto e sostenuto M. M. ♩ = 80

The measures marked \textcircled{P} will be found more conveniently notated than in the original edition. Editor.
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Grade 2. LITTLE PRELUDE NO. 1 J. S. BACH

Allegro moderato M. M. ♩ = 104

a) The mordents should be played as follows:
 (a) \textcircled{a} (b) \textcircled{b} (c) \textcircled{c} (d) \textcircled{d} (e) \textcircled{e} (f) \textcircled{f} (g) \textcircled{g} (h) \textcircled{h} (i) \textcircled{i}

AIR À LA BOURRÉE

Costume this piece in your imagination with the attire of a court party in the brilliant days of George I of England. The *Bourrée* is a merry dance, much after the pattern of the *Gavotte*, except that it begins on the fourth beat of a measure instead of the third.

G. F. HANDEL

Grade 3d. Allegro moderato M.M. ♩ = 69

a)

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GENE BROWN

MARIGOLDS

GUSTAV KLEMM

Con brio *mf arditamente*

Oh love ly, gold - en
flow - ers Like sun - - light on the sea, You
spar - kle in my gar - den, And make the shad - ows flee.

(♩ = ♩ of preceding tempo) *commodamente poco rit.*
The cor - ner where you lift your heads Is full of min - is -

ff (sostenuto) mp poco rit. (colla voce)

(♩ = ♩) *Tempo primo subito*
try - So gen - tly sway - ing

in the breeze, You nod a wel - come gay,

poco a poco cresc.
And though I come with heav - y heart, Your gold makes light the

poco rit. Commodamente (molto espressivo)
day. I drink your beau - ty and, re - freshed,

poco rit. Presto al fine (subito)
Con - tin ue on my way.

Jemima T. Luke
1841

THAT SWEET STORY OF OLD

Andantino FOR CHILDREN'S DAY OR GENERAL USE CHARLES GILBERT SPROSS

mp
1. I think when I read that sweet sto - ry of old, When Je - sus was here a - mong
2. Yet still to His foot - stool in pray'r I may go, And ask for a share of His

a tempo
men, How He call'd lit - tle chil - dren as lambs to His fold, I should like to have
love; And if I now earn - est - ly seek Him be - low, I shall see Him and

mf
been with them then. I wish that His hands had been placed on my
hear Him a - bove. In that beau - ti - ful place He is gone to pre -

f
head, That His arm had been thrown a - round me, And that I might have
pare For all who are wash'd and for - giv'n, And man - y dear

rall. *rit.*
seen His kind look when He said: "Let the lit - tle ones come un - to Me."
chil - dren are gath - er - ing there, For of such is the King - dom of heavn.

GRAZIELLA

AUGUST NÖLCK, Op. 250, No. 2

Violin *Moderato*

Piano *mf*

poco rit.

a tempo

p spiccato

a tempo

5

sostenuto

cresc.

10

15

f

p spiccato

mf

p

20

25

30

mf

molto sostenuto

segue

35

spiccato

p

40

45

sostenuto

cresc.

50

55

molto sostenuto

f

p dolce

60

spiccato

p

65

70

restez

sostenuto

1st pos.

Sp.

75

più mosso
spiccato
p
più mosso
f
cresc.
80
85
90

80
85
90

MEMORIES AT TWILIGHT

HARRY PATTERSON HOPKINS

Gt. Melodia
Sw. Celestes
Ped. Bourdon 16'

Manuels
Pedal (*ad lib.*)

Andantino
f
Sw.
l.h.
p 5
Gt.
Gt. to Ped.

10
15
Solo, Melodia & Oboe
mf *a tempo*
Sw.
pp
Gt. to Ped. off
Sw. Strings added

20
25

a tempo
p
mf *rallent.*
p
Sw.
30
35
40
dim. e rit.
45
più dim.
a tempo
50
Gt. add Horn, Clar. or Strong reed
55
add Trumpet
ff *a tempo*
60
Gt. to Ped.
65
70
Sw.
dim. e rall.
75
off Gt. to Ped.
mf molto rit.
Gt. Soft Flute

THE JUGGLER

RALPH HOWARD PENDLETON

THE ETUDE

Moderato M.M. $\text{♩} = 108$

SECONDO

Not too fast

Musical score for the second piano part of 'The Juggler'. The score is in 2/4 time and consists of 60 measures. It begins with a forte (*f*) dynamic and includes various articulations such as slurs, accents, and fingerings. The piece concludes with a *rit.* (ritardando) and a *D.S. ** (Da Capo) instruction.

* From here go back to ♩ and play to *Fine*; then play *Trio*.
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THE ETUDE

THE JUGGLER

PRIMO

RALPH HOWARD PENDLETON

Moderato M.M. $\text{♩} = 108$

Musical score for the first piano part of 'The Juggler'. The score is in 2/4 time and consists of 60 measures. It begins with a forte (*f*) dynamic and includes various articulations such as slurs, accents, and fingerings. The piece concludes with a *rit.* (ritardando) and a *D.S. ** (Da Capo) instruction.

* From here go back to ♩ and play to *Fine*; then play *Trio*.

THE CLOWN

ANNA PRISCILLA RISHER
Orchestrated by Rob Roy Peery

Allegretto

1st Violin *mf*

Piano *mf marcato r.h.* *cresc.*

mp *rit.* *mf a tempo*

mp *rit.* *mf a tempo*

rit. *mf* *Fine* *Meno mosso*

sfz dim. *rit.* *D.S.*

mf *sfz dim.* *rit.* *D.S.*

VIOLIN OBBLIGATO

THE CLOWN

ANNA PRISCILLA RISHER

Allegretto

mf *cresc.* *a tempo* *Fine*

mp *rit.* *mf* *rit.* *D.S.*

Meno mosso *mf* *sfz dim.* *rit.* *D.S.*

FLUTE *Allegretto*

THE CLOWN

ANNA PRISCILLA RISHER

mf *cresc.* *mp* *rit.* *mf a tempo* *rit.* *Fine*

Meno mosso *mf* *sfz dim.* *rit.* *D.S.*

1st CLARINET in Bb *Allegretto*

THE CLOWN

ANNA PRISCILLA RISHER

mf *cresc.* *mp* *rit.* *mf a tempo* *rit.* *Fine*

Meno mosso *mf* *sfz dim.* *rit.* *D.S.*

TRUMPET in Bb *Allegretto*

THE CLOWN

ANNA PRISCILLA RISHER

mf *cresc.* *mp* *rit.* *mf a tempo* *rit.* *Fine*

Meno mosso *mf* *sfz dim.* *rit.* *D.S.*

E♭ ALTO SAXOPHONE *Allegretto*

THE CLOWN

ANNA PRISCILLA RISHER

mf *cresc.* *mp* *rit.* *mf a tempo* *rit.* *Fine*

Meno mosso *mf* *sfz dim.* *rit.* *D.S.*

CELLO or TROMBONE *Allegretto*

THE CLOWN

ANNA PRISCILLA RISHER

mf *cresc.* *mp* *rit.* *a tempo* *mf* *rit.* *Fine*

Meno mosso *mf* *sfz dim.* *rit.* *D.S.*

MY LITTLE PONY

HESTER LORENA DUNN

This piece is written for the *first* and *second* fingers of each hand. Both hands should be kept in position over the keys.
Recite four measure sections (notes and fingering) *before playing* as an aid in reading and memorizing.
Grade 1. Moderato M.M. ♩ = 104

Musical score for 'My Little Pony' in 2/4 time, Moderato. The score consists of five systems of piano accompaniment. The lyrics are: 'Lit-tle po-ny, do not wait, Come and meet me at the gate; I have brought you such a treat, When you fin-ish, we will start For a ride in my new cart; Something you will like to eat. I will hold the lines so tight, And will try to guide you right. You are gen-tle as can be, You won't run a-way with me; I'm sure we shall have great fun, Then come home when day is done.'

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THE SEESAW

HESTER LORENA DUNN

This piece is written for the *second, third, and fourth* fingers of each hand. Both hands should be kept in position over the keys.
Rhythm Drill. Raise and lower hands alternately on first beat of each measure (imitating the seesaw) Count "1-2-3" or sing the words.
Grade 1. Allegro M.M. ♩ = 152

Musical score for 'The Seesaw' in 3/4 time, Allegro. The score consists of two systems of piano accompaniment. The lyrics are: 'Up in the air I'll go, see-saw, Up in the air you'll go, see-saw, We'll have such fun. Come let us run, We'll be the first on the see-saw.'

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Musical score for 'Little Boats A-Sailing' in 2/4 time, Andante moderato. The score consists of three systems of piano accompaniment. The lyrics are: 'Up I'll go, down you'll go, we'll play quite fair; When I go down you'll be up in the air! When we are rid-ing, we're hap-py and gay; Long-ing to ride on the see-saw all day. First I'll go high on the see-saw, Then you'll go high on the see-saw. When we come down, Feet touch the ground. Oh, we'll have fun on the see-saw!'

Grade 2 1/2

LITTLE BOATS A-SAILING

F.A. CLARK

Musical score for 'Little Boats A-Sailing' in 2/4 time, Andante moderato. The score consists of three systems of piano accompaniment. The lyrics are: 'Up I'll go, down you'll go, we'll play quite fair; When I go down you'll be up in the air! When we are rid-ing, we're hap-py and gay; Long-ing to ride on the see-saw all day. First I'll go high on the see-saw, Then you'll go high on the see-saw. When we come down, Feet touch the ground. Oh, we'll have fun on the see-saw!'

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DAINTY DAISIES

CLARENCE KOHLMANN

Tempo di Gavotta M.M. ♩ = 126

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WHEN MOTHER SINGS AT TWILIGHT

BERNIECE ROSE COPELAND

Grade 1 1/2. Slowly M.M. ♩ = 92

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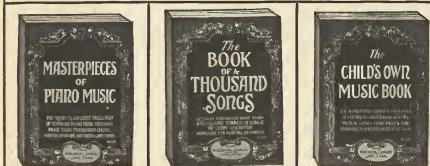
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The Divine Purcell

(Continued from page 288)

(Continued from page 285)

violin sustain this voicing. We shall now strengthen it by allowing the first section of the divided cellos to play its one octave lower, while the first section of the divided first violins strengthen and heighten it one octave higher:

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(Continued in June Etude)

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(Continued from page 279)

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- 1. What may be some of the signs pointing to talent in very young children?
2. Make a plan of a first lesson to be given to a child four years old.

Music and Music Study in London

(Continued from page 284)

according to the teacher selected. Naturally, competition to enter this peculiarly "London" school is very great and it has comparatively few students who were not born under the Union Jack.

The interminable waves of traffic, as the chauffeur (the driver of yesterday) stored past other vehicles with a micrometric precision equalled only by the "rental gentleman" who seems to spend his days seeing just how near he can possibly come to other gondolas without touching them.

Attractions Multiply IN THE BRITISH metropolis we have a many times climbed all on one of those trans-metropolitan city lines—the "London bus"—with the fixed design of getting no place in particular, but rather that of discovering whether the great city had any known boundaries.

In New York City June 25th to July 26th Special Summer Course by RICHARD MCCLANAHAN

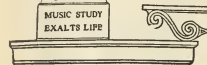
"Applying the Matthey Principles to a practical outline of Piano-study." Ten lecture-classes—Mondays and Thursdays Private lessons by appointment

Time and again we have tramped the streets of musical London with friends, but no one knew it better than Professor Francis Berger, R.A. He was ninety-four when we first met him, but it was like keeping pace with a squirrel, to keep up with him.

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London, London, London—ancient, youthful, interminable London!

The Publisher's Monthly Letter A Bulletin of Interest for All Music Lovers



Advance of Publication Offers—May 1934

- All of the forthcoming Publications in the Open List Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

THE COVER FOR THIS MONTH

The cover on this month's issue of THE ETUDE was done by a Philadelphia artist, Miss Hettie Wenzel. This young lady has made a very excellent portrait sketch of Franz Joseph Haydn, reminding someone of a background for the sketch suggestive of that masterpiece of choral writing, Haydn's great oratorio, The Creation.

BURST OF SONG

ALL KINDS OF GOOD THINGS FOR HAPPY GROUPS are now being presented in various occasional such as banquets, entertainments, or social gatherings of any kind.

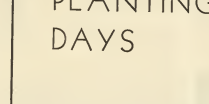
THE MELTING POT

In the same way that the phrase the "melting pot" is used in referring to the mixed nationalities in some of the larger American cities, with its contents making use of the folk tunes and dances from various foreign countries, has been likewise entitled The Melting Pot.

MUSICAL TRAVELOGUES

By JAMES FRANCIS COOK This is the season when thousands of fortunate people begin to cast their eyes over the horizon of the Atlantic to the shores of the old world.

PLANTING DAYS



SPRINGTIME is planting time. One of the reasons for the great success of people with vision is that they have planted the right seed at the right time.

More than this, they have watered the growth of their seedlings with loving care. In this issue of THE ETUDE you will find a two-page outline of a complete Course for Summer Study.

THE MOST COMPREHENSIVE COLLECTION OF MUSICAL PORTRAITS EVER MADE

The likeness of many whose names are famous in music circles the world over are now being seen for the first time in THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES. This series is a stupendous undertaking and it is building up a reference library of great permanent value.

THE MELTING POT A UNIQUE COLLECTION OF FOLK SONGS

In the same way that the phrase the "melting pot" is used in referring to the mixed nationalities in some of the larger American cities, with its contents making use of the folk tunes and dances from various foreign countries, has been likewise entitled The Melting Pot.

EASY QUARTETS FOR YOUNG VIOLINISTS



Beginning violin students will find the material in this collection not too difficult for any one who has progressed far enough to take up a group playing of any kind.

The contents include arrangements of some of the most popular violin copyrights in the THEOREM PRESSER Co. catalog, such as Carlotta, Valse, Quixote, Romanza, Eveready, Pizzicato, Scherzo, Fandango, Valse, Kern, and unheavily classics arranged by Haydn, Schubert, Brahms, Mozart, and others.

THE STRUCTURE OF MUSIC

By DR. FRITZ GOETSCHINS There is still opportunity this month to order a copy of this work at the special pre-publication cash price of \$1.50, postpaid. And at this price, it is a rare bargain indeed.

AROUND THE YEAR SERIES OF PIANO SOLO COLLECTIONS

With Summer just around the corner, the wise teacher will anticipate the young pupil's interest in anything which pertains to vacation time. What would be more appropriate to place in the hands of those pupils who are temporarily their regular music lessons than a copy of this new piano pieces lavishly titled "Summer" titles and music of a carefully chosen type so appropriate for this season?

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The set of four violin books may be ordered at the special advance of publication price of 75 cents; piano accompaniment 25 cents, postpaid.

VOICES OF BRAINE COLLECTION OF ATTRACTIVE ANTHEMS

A book of anthems that supplies tuncful, easy-to-sing material for many Sunday programs, and yet is obtainable at a reasonable price, is welcomed by experienced choirs masters, especially those who have been advised to "practice economy in music purchases." Therefore, our series of reasonably priced anthems books is used in thousands of churches throughout the country.

BOOK OF PIANO DUETS FOR ADULT BEGINNERS

The particular requirements of the adult beginner have been kept in mind in selecting music for this unusual book of duets. The editors have included the regular music lessons well-known old songs such as I'd Take You Home Again, Kathleen, Oh Susanna, and Dear Old Man, My Wife, My Dear, which are given with words, and much-loved melodies like Lullaby and Bocherini's "The Swan." The contents further include many popular copyrights of an appropriate grade, which will be ready at an early date, such as Summer Dawn, Williams, Parade of the Grackles, Johnson, Summer, Present, Leonard, Sunbeams and Rover, Bliss, The Streets of Nantucket, Dancing Butterflies, Oberlin, Valdemar, Play of the Dragonfly, Johnson, and The Swan.

MUSIC STUDY EXALTS LIFE

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ADVERTISEMENT

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Regular readers of these pages, in large numbers, have ordered advance of publication copies of the new work that is being withdrawn this month from the advance of publication offers. It is a pleasure to the publishers to announce that this greatly desired work is withdrawn. This organ book now obtainable at any music store or may be had by writing direct to the publisher: Chapel Organ compiled by Rob Roy Peary, is a cloth-bound collection of pieces, offerings and psalms that may be used effectively on two manual organs. The contents include many of the very best recent compositions of contemporary composers. Price, \$1.50.

"INSIGNIA OF MERIT"

One of the beautiful impulses of human-kind is to take note of the accomplishments of those who usefully and heroically have done great things in civic, national and world-wide endeavors. Peace has its heroes as well as war and such honors have been conferred upon those who have done great things, and not only those in military fields, but those deserving honors for their humanitarian, educational, scientific, literary and other accomplishments have been honored with decorations, degrees and other forms of homage.

The thought came to us in reviewing last month's printing of publications containing new printings that the rubber stamps requiring the quantity printed, when placed on the second cover of the book, awarded something of an "insignia of merit" over that work. When a composition comes up printing every two years or more often it is a testimony of the merit found in it by those having use for a music work of its type. It is always the endeavor to print at least two seasons' supply and therefore any publications coming up for printing less frequently, although they may have certain lasting qualities, never are included in the selected list presented here each month for the benefit of those who like to keep acquainted with outstanding music publications. We are glad to announce that certain of these each month. Any of these works may be secured for examination.

SHEET MUSIC—PIANO SOLOS

Table with 4 columns: Cat. No., Title, Grade, Price. Includes items like '23715 The Storm-Chaser', '23535 Cradle Song—Brahms', '19950 Myrtle's Dance', '20288 The Humble Bee'.

PIANO INSTRUMENTS

Table with 2 columns: Title, Price. Includes 'Musical Play for Every Day (Part First)', 'Standard Graded Course of Studies'.

PIANO STUDIES AND TECHNIQUES

Table with 2 columns: Title, Price. Includes 'Mozart's Scales and Arpeggios', 'Cook's Studies (terrap-Liching)'.

PIANO COLLECTIONS

Table with 2 columns: Title, Price. Includes 'A Visit to Grandpa's Farm—Vocal', 'Souvenirs of the Garden—Solo'.

SHEET MUSIC—VOCAL SOLOS

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '20927 The Bold Bandolero', '23621 Nanny's Song', '20273 Glad Tidings'.

OCTAVO—MIXED VOICES, SACRED

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '15671 The Lord Is My Shepherd', '10134 A Psalm, "Thou Art Standing"', '10709 Liberty Bells'.

CHURCH MUSIC COLLECTION

Table with 2 columns: Title, Price. Includes 'The Organ Service', 'The Vision of Scrooge (Christmas)'.

OCTAVO—MIXED VOICES, SECULAR

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '10347 Pathetic and True, from "Lohengrin"', '20117 The Night Is Departing'.

OCTAVO—WOMEN'S VOICES, SACRED

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '15671 The Lord Is My Shepherd', '10134 A Psalm, "Thou Art Standing"', '10709 Liberty Bells'.

OCTAVO—WOMEN'S VOICES, SECULAR

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '15671 The Lord Is My Shepherd', '10134 A Psalm, "Thou Art Standing"', '10709 Liberty Bells'.

WILLIAM BAINE'S

In Roslindale, Massachusetts, there lives a man who has composed many piano pieces which have been great delights and a great help to piano students and piano teachers. His name is William Baime, an English-born pianist of Bradford, Yorkshire, England, the son of Charles Baime, a well-known organist and teacher.

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '24288 Baccanale, Spanish Dance', '24292 Brooklet's Song', '19248 The Calm Train'.

PIANO ENSEMBLES

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '23715 The Storm-Chaser', '23535 Cradle Song—Brahms', '19950 Myrtle's Dance'.

TWO-PART CHORUSES

Table with 4 columns: Cat. No., Title, Price. Includes '20288 The Humble Bee', '20289 The Circus', '20290 The Elf'.

THREE-PART CHORUSES

Table with 4 columns: Cat. No., Title, Price. Includes '23610 St. Cecilia's Chimes', '23699 Liking'.

ANTHEMS

Table with 4 columns: Cat. No., Title, Price. Includes '20288 Anthem to Spring', '20289 Anthem to Summer', '20290 Anthem to Autumn'.

SACRED CANTATAS

Table with 4 columns: Title, Use, Price. Includes 'The Festival of the Nativity', 'The Rainbow of Promise'.

OPERETTAS

Table with 4 columns: Title, Price. Includes 'The Organ Service', 'The Vision of Scrooge (Christmas)'.

OCTAVO—WOMEN'S VOICES, SECULAR

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '24272 Moon of the Springtime', '25008 There's a Good Old Time'.

SCHOOL CHORUS—S. A. B.

Table with 4 columns: Cat. No., Title, Price. Includes '35074 Drink to Me Only with Thine Eyes'.

THE SOUTH WALES AND Monmouthshire Brass Band Association held its forty-third annual meeting in Cardiff, Wales, on February third, with representatives of twenty-three bands present.

ON Mother's Day

By FLOY LAWRENCE EMMOFF. Love to hear my MOTHER play. For all her MUSIC seems to say. Such lovely things of BIRDS and TREES And RUSTLINGS of a summer breeze.

THE ORPHEUS CLUB, one of the singing organizations for which Cincinnati is famous, opened its forty-first series with a concert in the holidays season, at which it presented in its homeland debut a promising young American tenor, Dr. Treifger, lately returned from European study in Europe.

RUTH SLENCZYNSKI, the prodigious pianist, has been astonishing the music lovers of her native California, by her virtuosity, technique and musicianship. Though but eight years of age, she is said to interpret such pieces of the mature artist as the intricate Chromatic Fantasia and Fugue of Bach and the "Sonata Pathetique" of Beethoven, and this as the season's attraction.

COMPETITIONS

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major role of the Metropolitan Opera House, is announced for young American performers. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia, and conditions of entrance will be announced later.

WONDER if it can be true!

But if I PRACTICE as I'm told, Perhaps, when I AM VERY old, I'll PLAY as Mother does for me And fill my SOUL with joy and glee.

And then my LISTENERS will HEAR

THE TONES come rippling, soft and clear. And deep TUNES, sweet MELODIES, And gentle rich, lovely HARMONIES.

The Left Hand Lesson

By FANNIE BEVESTER. IT HAPPENED that one day Marjorie burned her right hand—never mind how. Her mother quickly bandaged it, saying, "How would you like it? Tomorrow is music lesson day!"

Marjorie thought it would be a good plan to miss a lesson, but her mother thought otherwise, so the next day, when Miss Allen saw the bandaged hand, she explained, "Well, that is too bad, but it will give us an excellent chance for a left hand lesson. You know the left hand is weaker than the right, anyway, and should have lots of extra work."

So Marjorie began on left hand exercises, scales and everything. The scolding parts of the human anatomy concerning which the average singer and many an artist, is fully ignorant. There are real experts who will tell you that the left hand is the "half" of many a successful teacher of the piano. The one-armed pianist who gave wonderfully left-hand recitals.

"Oh, may I learn a left hand piece?" asked Marjorie.

So the next week she learned a lovely piece, specially written for the left hand alone. And how she loved playing it for her friends! Why, she was almost sorry when the bandage came off!

WORLD OF MUSIC

(Continued from page 271)

THE GERMAN GOVERNMENT is reported to have given to Bayreuth a monopoly of the performances of "Parsifal" and other works of one hundred thousand marks (about twenty-five thousand dollars at present exchange value) per season.

THOMAS MORRILL CARTER, perhaps America's, if not the world's, oldest band leader, died recently in Boston, at the age of seventy-two. He was the music leader of the Newbury Band; and he last willed the baton when on Christmas of 1931 he led the Scottish Rites Band of Boston in the Commandery March which he had composed many years ago. He was a bandsman under Gilmore at the great Peace Jubilee of 1869 and of 1872.

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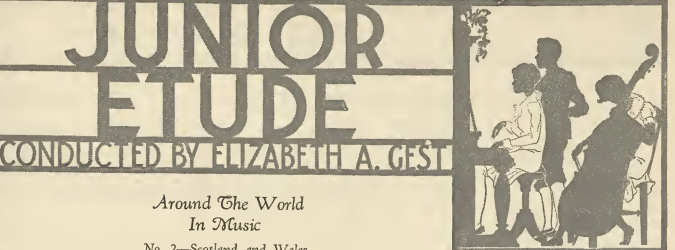
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No. 2—Scotland and Wales

SCOTCH RHYTHM

The bag-pipes use this scale a good deal and the bag-pipes are certainly Scotch! Nothing is so thrilling to a real Scotchman as a bag-pipe band with big drums. The bag-pipes are peculiar in their construction and produce a droning accompaniment (on one, or sometimes two, pipes without in tune) to the melody, which is played on similar pipes having holes.

Many of the poems of the Scotch poet, Robert Burns, have been set to music and are sung the world over.

Mendelssohn visited Scotland on some of his travels, and while there he attended the annual competition of the Highland Pipes; he visited some of the scenes of Scotch history made by Robert Bruce, James III, Queen Mary and Oliver Cromwell. Mendelssohn then wrote his "Scotch Symphony" in which he used some folk melodies. He also visited Fingal's Cave, on one of the Hebrides Islands off the coast of Scotland, and this inspired him to write his beautiful overture called "Fingal's Cave," or, sometimes, "The Hebrides Overture." Saint-Saëns wrote a Scotch idyl in his suite called "Henry VIII."

Some well-known Scotch melodies are: "The Campbells Are Coming," "Loch Lomond," "Annie Laurie," "Comin' Thro' the Rye," "Scots Wha Hae W' Wallace Bleed."

Wales is such a tiny bit of a spot on the globe that it would scarcely be expected to contribute much to the world's music; yet it has done its share in contributing beautiful folk melodies.

The Welsh language is difficult and quite incomprehensible to strangers, and we seldom hear a Welsh melody sung in its original tongue.

The Welsh people are fond of contests and every year they hold these affairs in large halls and call them Eisteddfods. Sometimes Eisteddfods are organized in America by the Welsh societies. In these contests prizes are given for singing, playing instruments and reciting poetry. These contests are more or less a continuation of the contests in the days of the Meistersinger, such as appear in Wagner's operas of "The Meistersinger" and "Tannhäuser." The old Welsh bards playing on their harps were a counterpart of the troubadours of Europe.

The Christmas carol, "Deck the Halls with Boughs of Holly," is a Welsh melody, and another Welsh melody that every one knows is "All Through the Night." The "Aik Grove" is another beautiful one. The "March of the Men of Harlech" is one of the Welsh patriotic songs. Handel used a Welsh melody in one of his operas.

It would seem that in the dark ages Wales must have become very modern in its music, because, according to a manuscript now in the British Museum, one of the Kings of Wales called a conference in the seventh century to reform the music of his day! But, of course, that was before the melodies we know today had been created, for certainly these beautiful songs would need no reforming!

All of the melodies mentioned, and others, can be obtained in simple piano arrangements which you can play at your club meetings; for instance, "Annie Laurie," in Preser Edition, No. 13522; "Blue Belle of Scotland," arranged for four hands, in Preser No. 1935; "My Bonnie," No. 13523; "Robin Auld," arranged for left hand alone, No. 13526; "Auld Lang Syne," No. 14314.

And then there are many records to listen to, such as "Comin' thro' the Rye," on Victor, No. 1146, sung by Marian Talley, "Loch Lomond," sung by Lauder on Victor 9295; "Old Scotch Songs" and "Annie Laurie," sung by McCormack, are on Victor 1305 and a medley of Scotch songs may be heard on Victor 45878. Victor Medley No. 49 presents bagpipes.

Deck the Halls with Boughs of Holly

is recorded on Victor, No. 20993, and All Through the Night is sung by Richard Crooks on Victor and Aik Grove on 21266 (both Victor numbers).

Mendelssohn's Overture, "Fingal's Cave," is recorded on Victor, No. 9013 and on Columbia, Nos. 6709D and 6709D3, and his "Scotch Symphony" is on Columbia, Set No. 126.

Saint-Saëns' "Scotch Idyl" may be heard on Victor 7292.

Street Scenes

THE OCEAN GAMBSTER BY OLGA C. MOORE

Children gather quickly When they hear the tune Of the organ grand Some bright afternoon.

And they put their pennies In the monkey's paw. It's the most amusing Sight I ever saw.

Wonders of the Tale

BY MARY CLARENCE SUTER

Jack lunged his cap in the air and uttered a loud "Hurrah" as he entered the door. "Good gracious!" exclaimed his mother. "What is all about?"

"Well, Miss Lee, the music supervisor, wants me to play a solo in assembly next week. And I've got to play it from memory, too. Boy, I'm going to practice hard this week!"

Five minutes later Jack was doing his scales and exercising with a vim; but his mother glanced at him and frowned.

"Mother, I can't see how you can be so entered her own room and motioned Jack to stand in front of the tall mirror. "Now play your scales," she said, "and all the same time watch yourself in the mirror."

He had not played two notes before he stopped and made a face at himself. "I always stand like that? All humped over with my feet spread apart and my violin pointed to the floor?"

"Yes, and that's why I wanted you to see yourself in the mirror. You would not want to look like that in assembly, surely."

"I should say not! I'll practice in front of the mirror, but I'll get the proper position. Mr. Stofsky has often told me my position was poor, but I never knew it was such a fright!"

"So, all you young violinists, why don't you practice sometimes before a mirror, too, and see about your own position? Always stand straight, feet close together, violin held high and arm well under.

THE HIGHLANDS OF SCOTLAND

JUNIOR ETUDE—(Continued)

JUNIOR ETUDE CONTEST

The Junior Etude will award three pretty prizes each month for the best and nearest original essays or stories and answers to puzzles which are the subject for essay or story. The puzzles will be published in the Etude. It must contain not over one hundred and fifty words. Do not include like numbers in your answers. Whether a subscriber or not, may enter the contest the same age as all contributors must give the name and age of the sender in the upper right-hand corner of the paper.

I like music and I hope to become a musician. But in order to become one I must practice. Practicing is how you learn. My work is to play the piano. I work for the time when I can play them without a mistake.

Why I Like to Practice (PRIZE WINNER)

I like music and I hope to become a musician. But in order to become one I must practice. Practicing is how you learn. My work is to play the piano. I work for the time when I can play them without a mistake.

N. B. Billy Ford (Age 12), Canaan.

HONORABLE MENTION FOR FEBRUARY

Margie Richards, Joan McLean, Martha English, Keturah, Mary Elizabeth Garrett, Louise Hooks, Marjorie Schultz, Polly Gault, Jack Adams, Robert Lee, Paul Franklin, Catherine Hight, Tim Maloney, Mariet Adams, Betty Ferguson, Jane Albert, Paul Franklin, Myrtle Cooke, Elaine Bell, Virginia Roberts, Mary Elizabeth, Mary Maloney, Carol Jean Mickle, Thelma House, Barbara Fritz.

LETTER BOX

I wish you could see my violin that was made by hand by a native of Madras, India. It has two strings made of horse hair, in bunches like a violin bow. It is carved from a solid piece of wood about two feet long and has a peacock at the top. When the man finished making it he and his friends sat late in the night playing it and singing. The sound holes are underneath, and a piece of lizard skin is stretched across the top. It has five little gold strings under the horse hair strings, and they vibrate when it is played, and sound like someone humming. When you play it you hold it like a cello, but it sounds more like an alto horn. When we use it in a program, someone plays on it and the rest of us hum or sing.

My sister has a violin made in Japan, and, when she plays it, she wears a Japanese kimono.

From your friend,
DAVID HAGEMAN (Age 10), Colorado.

DEAR JUNIOR ETUDE:
I am writing in behalf of the B Natural Music Club of Youngstown College. We have progressed so rapidly we wish to be known among the musical people of the town. Although organized but a short time, we have an ensemble of nine players, a quartet with a repertoire of twenty-five numbers which broadcasts frequently, and we are always ready with solos and duets when the occasion arises. We have made scrap books which we shall exhibit at our annual recital. Once a month we have an open meeting when we invite our friends. We conduct contests, musicales and other affairs.

From your friend,
SHIRLEY MYERWICH,
Ohio.

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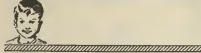
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Mildred's Musical Diary

By NANCY D. DUNLEA

Mildred's chum, Betty, received a "Line-a-day" diary for her birthday.

"What do you write in it?" asked Mildred a little enviously.

"Oh," answered Betty, "I always write what the weather is, and lots of things that I do. It's lots of fun! It's so much fun to read it over after awhile. It makes you remember things!"

Mildred sighed and then forgot about the diary because Miss Kenyon came to give her her piano lesson.

But when her brother came home from school that evening, what was Mildred's surprise to hear him exclaim, "I'm going to keep a diary!"

"What are you going to write in it?" asked Mildred.

"You never could guess!" answered Robert. "No silly things like some girls write!"

Our boyish teacher told us to keep a Field Note Book. And every day I'm going to write the things I see that help me learn botany. Just coming home I saw new budding leaves on the maple tree. I'm going to use my eyes and put down real things that I see, in my diary. I'll bet I see something new every day!"

"Oh," said Mildred to her mother, "I wish I had a diary!"

"What would you write in it?" asked her mother.

Suddenly Mildred remembered the story of the *Moonlight Sonata* that Miss Kenyon had told her that afternoon when she took her piano lesson. "I know, Mother!" Mildred exclaimed now. "I would write in my diary all the new things I learn about music! I would try to hear something as well as something new to set down."

"Do you learn something new every day?" asked her mother with a twinkle in her eye.

"Almost," said Mildred making a new resolve right then. "If you'll let me get one of those neat little leather books with loose leaves, so I can put in more paper when I need it, I'll show you!"

At the end of a week, Mildred's mother was so proud of what Mildred had written in what she called her "Musical Diary" that she showed it to Miss Kenyon. And here is what Mildred's piano teacher read:

My Gift for Mother's Day

By CARMEN MALONE

Quick and nimble fingers
Weaving through the keys,
Touching black and ivory
Cs and Cs and Ds.

Supple, blitheesome fingers
Mingling melody,
Tinkling off a gay tune—
They belong to me.

"Practice and more practice!"
I speak, they obey;
Well, they play, then better;
Best is no the way.

"This tune's meant for someone,"
They have heard me say.
"It's a gift to mother—
On dear Mother's Day."

Letter Box List

Letters have also been received from the following, which, owing to lack of space cannot be printed:

- Barbara Ann Donohue, Mildred Hill, Margaret Tibbet, Rebecca Peterson, Margaret Dorothy Baker, Frances Maynard, Evelyn M. Galt, Elizabeth M. Galt, Margaret M. Galt, Mildred Herberberger, Miriam Birch, Mary Jane McCarthy, Elizabeth Jones, Mrs. Newman, Ruth Johnson, Eloise Siebo, John Kosza, Boris Kozler, Elizabeth Brock, Mrs. M. Galt, Helen Davis, Heister A. Beach, Maybelle Burdick, Marion Davidson, William Reade, Marlene Dume, Alma Stokes.

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By Lutz had a broad cadence. Unique ornamentation in right.

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By Richard Kountz High Voice—(Range d to e) Low Voice—(Range c to B).....60

BY THE WATERS OF MINNETONKA

By Thelma House High Voice—(Range E to F sharp) Low Voice—(Range c to B).....60

I LOVE LIFE

By Mana-Zucca High Voice—(Range E to F) Low Voice—(Range b to D).....60T

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By Tod B. Galloway High Voice—(Range E to F sharp) Low Voice—(Range c to D).....60

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